

The ONLY
Weekly Art
Newspaper
In the World

The ART NEWS

FOR THE COLLECTOR AND THE CONNOISSEUR

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Newspaper
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Painting Sale At Christie's Totals \$785,725

Highest Prices Paid for Reynolds'
"Portrait of Anne, Viscountess
of Townshend," Van Dyck's
"Portrait of a Genoese Officer"

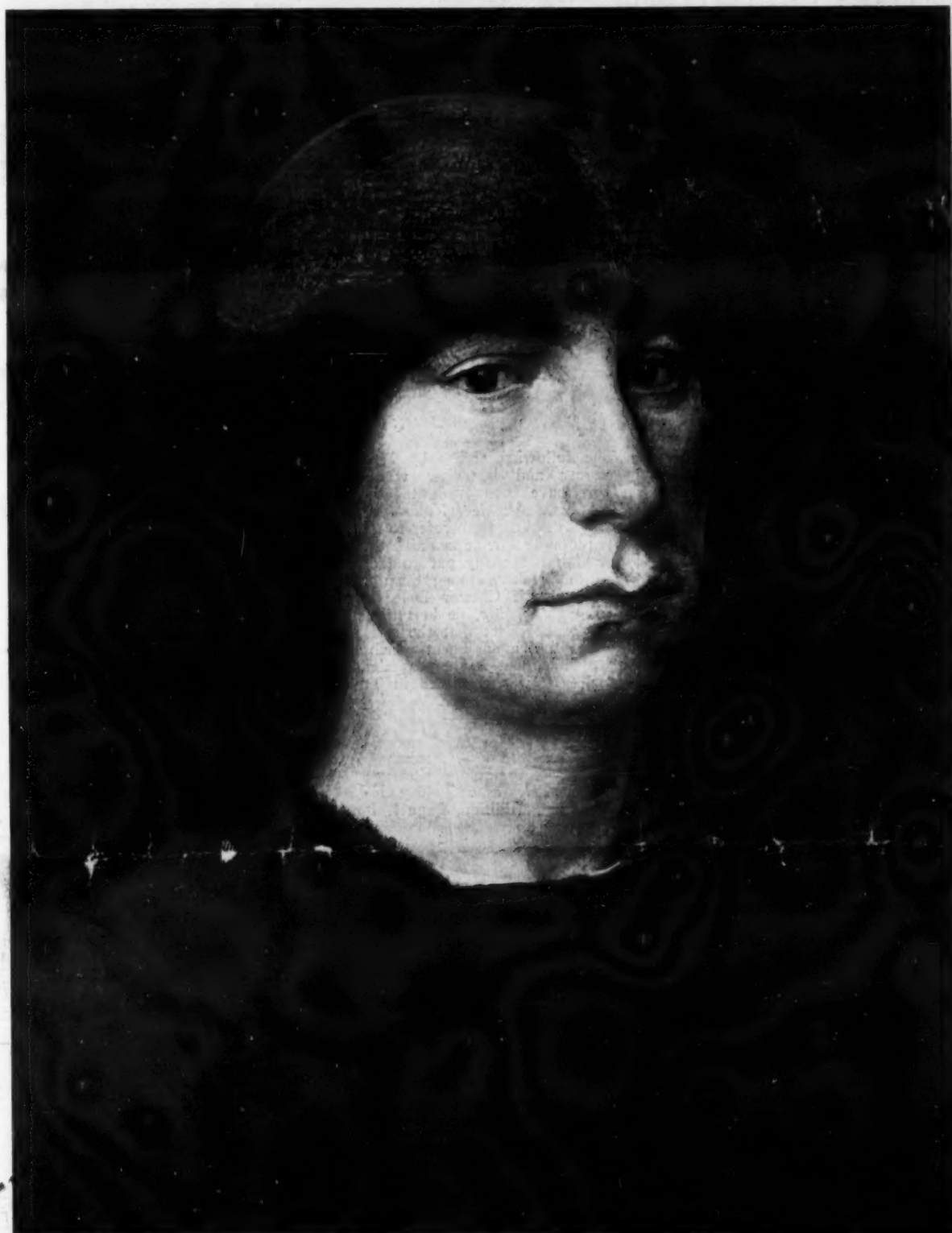
The first important painting sale of the winter season took place at Christie's on December 14th, when a total of \$785,725 was realized for the one hundred and forty-nine paintings from the Tatton, J. Wentworth Smith, Captain Arthur Finch Dawson and other collections, which were dispersed on that date. The highest price in the sale was brought by Reynolds' "Portrait of Anne, Viscountess of Townshend," which sold for about \$65,500 to a buyer designated as "Mr. Stewart." According to *The New York Times*, reports are current that the painting was purchased for an American collector. The painting, which is noted in Grave's and Cronin's *Reynolds*, Vol. VIII, p. 979, is a highly typical work representing the beautiful young viscountess half leaning against a sculptured pedestal, the flowing draperies of her rich gown forming an effective contrast with the great trees of the landscape in the background. *The New York Times* states erroneously that no one seems to know how or when this portrait left the Townshend family. The data on the painting is in reality very complete and the work was given by its original owner to her daughter, Anne, who in turn left the portrait on her death in 1818 to her son, H. Harrington Hudson. In 1877, the latter sold the work to Robert Townley Parker, from whom it descended to the present owner. Letters from previous owners accompanied the picture. The *Times* reports that bidding for this work started at \$5,050 and jumped in prodigious leaps to the price at which it was knocked down to Mr. Stewart.

The second highest priced picture in the sale was Van Dyck's "Portrait of a Genoese Officer," which was purchased by Messrs. Vicar Brothers for about \$65,000. The sale's catalogue contains no documentation of this work, which is a three-quarter length likeness of a middle aged man, attired in armor richly damascened with gold, holding a baton in his right hand and a sword in his left.

Turner's landscape, "The Rigi at Sunset," which brought \$40,500, established a record price for a Turner drawing at public sale. At the Taylor sale in 1912, this drawing fetched 2,000 guineas. Undoubtedly the finest of the unusual Turner series which was a feature of this sale, the drawing which was originally made for H. A. J. Munro was later acquired by John Ruskin and mentioned in the *Epilogue* to his notes, *Fine Art Society*, 1878. It was exhibited both at the Burlington House and the Guildhall and is noted in Sir Walter Armstrong's *Turner*, page 264.

A marked advance in price was also seen in the \$33,000 paid for Canaletto's *The Rialto, Venice*, which according to the *New York American*, was sold in 1918 for \$13,000. Painted by the artist in 1725 and 1726 for Signor Conti of Lucca, these four views were accompanied in the sale by the original contracts and receipt, showing that Canaletto received 90 sequins (about \$225) for their execution. In 1832 the series were bought by Robert Townley Parker, ancestor of Capt. T. A. Tatton, by whose order they were sold. These works are illustrated and described by W. G. Constable in the *Burlington Magazine*, June, 1923.

Titian's portrait of Danielle Barbaro, from the Wichar, Claudius Tarral and Beauclerk collections, also showed an astonishing increase in value. According to *The New York Times*, this picture was sold at Christie's in 1847 for \$195. Thirty years later it was resold for \$315.
(Continued on page 3)



"PORTRAIT OF A MAN"

By JAN GOSSAERT (Mabuse)

This fine example of early Flemish portraiture by this master has recently been added to the collection of Mr. and Mrs. Julius H. Haass of Detroit
Photograph by courtesy of Paul Bottenwieser

COMPLETE PRICES ON PISSARRO SALE

In the December 8th issue of *THE ART NEWS* we published the grand total of the Pissarro sale, and the few prices of the most important paintings which were available at that time. Further information regarding the sale has now been received from Paris, together with a complete list of prices, which we print herewith.

The most important painting in the sale, "Jardin à Pontoise," dated 1877, for which the experts asked at least 200,000 francs, was quickly pushed up to 280,000 francs by many bids from merchants, including Durand-Ruel and Bernheim Jeune, but it went to Mr. Paul Rosenberg, at 300,000 francs.

Then came the landscape "La Vente du Chou près Pontoise," which went for 176,000 francs to a Parisian dealer, and "La Causette," one of the best, went for 173,000 francs to Mr. Paul Rosenberg, who also acquired "La Route de Versailles à Louveciennes" for 147,000 francs and "La Mère Jolly," dated 1874, although
(Continued on page 14)

A CORRECTION FOR THE ARTICLE ON THE DREY COLLECTION

In the December 15th issue of *THE ART NEWS* two of the captions of pictures in the A. S. Drey collection were unfortunately transposed. It must have been obvious to our readers, both from the pictures themselves and the text that the two captions on page 11 of that issue were printed under the wrong pictures. In order, however, that there may be no possible confusion we are reprinting the pictures with the captions corrected. They will be found on pages 3 and 4 of this number.

COLLEGE ART ASSOCIATION MEETS

The annual meeting of the College Art Association will be held in New York on December 27th, 28th and 29th. Papers
(Continued on page 5)

LEA PRINTS SHOWN AT PENNSYLVANIA

By MISS ELIZABETH T. PEARSON

The public inaugural exhibition of prints from the Charles M. Lea Collection is being held at the new Museum at Fairmount daily until January 22. It was this gift of the Charles M. Lea Collection, given by Mrs. Charles M. Lea and her daughters Mrs. Lea Hudson and Mrs. F. Woodson Hancock, which placed the print collection of the Pennsylvania Museum among the foremost collections of the world.

The inaugural exhibition consists of 100 selected prints by the older masters—1450 to 1750. The endeavor has been to give at this first showing a suggestion of the scope and wealth of the Lea Collection, which embraces more than 5,000 prints, by fine examples of the older masters of the most representative periods of engraving in Germany and Italy, of Holland when that country was at the height of its artistic glory, and of France when that country produced those wonderful portrait achievements.

Historically, the earliest works of the exhibition are those tiny anonymous
(Continued on page 10)

Walter Pach Preaches from Old Text

"Ananias, or the False Artist,"
Recently Published, Attacks
Safe and Saners from a New
Angle

Reviews of Walter Pach's book *Ananias, or the False Artist*, should be written immediately after the first quick reading before the enthusiasm or anger which it is sure to arouse has had a chance to cool. At first only two courses seem open to the reader: either he must buy a gun and fire salutes or he must buy a gun and fire at Mr. Pach. A second reading makes one wonder whether, with Christmas so near and the first of the month following closely, any great expenditure for ammunition is justified. If one may follow Mr. Pach in his quest for Biblical figures, his book seems to belong to *The Acts* from which his text is taken rather than to *Revelations*.

Ananias as a symbol of the enemy is not new in modern times and it is even possible that the late President Roosevelt's famous club had more justification than Mr. Pach's. Roosevelt hated all liars and hurled "Ananias" at them with a forcefulness which Pach's more careful reading of the scriptures somewhat vitiates. Neither is it by any means certain that Mr. Pach is altogether right. Although he himself qualifies his statements, his major contention is that most of the grand old men of the academies, both foreign and American, have given less than their best to art and that, like Ananias and his wife, they have made the gesture of sacrifice but kept a comfortable balance in the bank. True artists, on the other hand, are those who devote themselves to art for art's sake, without thought of material success. Mr. Pach seems to believe that there are painters and sculptors clever enough to concoct a mixture of art and sentimentality or of sentimentality and prettiness which will be certain to tickle the public palate and that they can do this while consciously restraining themselves from producing works of art. If it were true the sin would surely be grievous and a much more bitter attack than Mr. Pach's would be in order.

Part of the humor of *Ananias*, and a fine, evil-tempered wit runs all through it, is not, however, Mr. Pach's. For by claiming that the men against whom he prophesies—Bonnat, Gerome, Regnault, French, Alexander et al—sinned against art with their eyes open he implies that any of them could, had they chosen, have been artists. If his argument is to have any weight it must follow that a painter can by taking thought add a cubit to his stature, a proposition contrary to both reason and scripture. Mr. Pach may believe that the only reason that Sir Luke Fildes was not another Rembrandt was that the good knight chose to paint heart throbs but he will find few to agree with him. Neither is it probable that the others whom Mr. Pach brands with the name of the father of lies are renegades nor should Mr. Pach be thanked for implying that they could ever have been more than conscientious craftsmen, largely devoid of sensibility and on a par with the authors of sentimental novels. The popularity accorded them came because they themselves were of the people, obvious in their tastes, preferring one sweetly solemn thought to a vision of reality.

But although his premise may be wrong and one may find flaws in his logic, Mr. Pach's attack on false art is almost certain to have a salutary effect.
(Continued on page 2)

Pach Preaches From an Old Text

(Continued from page 1)

For whatever may have been the philosophy of the painters and sculptors whom he holds up to scorn, however honest they may have been in their conviction that they were artists, an exposure of their emptiness is greatly needed. They have been set on pedestals of popularity and only a comparatively few persons have noted the insecure foundations of their monuments. Mr. Pach whangs away lustily at the clay feet and monuments topple before him.

Ananias is a most comprehensive work, sometimes tediously so. There is a word for everybody, good or bad, from mural painters to dressmakers. The latter are, incidentally, found to be in a superior class just as the lowest form of life is discovered among the "batik boys." But as a background to its meanderings there is always the museum. To the museum Mr. Pach assigns all virtues and all crimes. It is the inspiration and the source of true art; it is the progenitor and nurse of Ananias. It is the teacher of Renoir and Delacroix; it is the deceiver of the public. The contradictions, which are noted but not explained in the book, come from the fact that not all the works in museum galleries are works of art. The artist is able to select for his study only those things which have permanent value; the laymen, whose powers of selection may be non-existent or dulled by "subway art" and magazine illustration, seems infallibly to choose the worst examples of sentimental silliness. Mr. Pach contends, not without reason, that too much candy is bad for children and that museum visitors should be fed on a meatier diet.

The most flagrant museum sinning is done, he finds, in the departments of contemporary or recent art. The "scholarly" divisions, exclusive of painting, are more often left in the hands of competent curators and, although the conduct of the old master departments is sometimes less than brilliant, time has done much weeding out and even the most un-

enlightened trustees cannot always go wrong. Unfortunate as are many of the older pictures in our museums the percentage of worthless works earlier than the XVIIIth century is comparatively small. Accumulated opinion, which seems to become fairly clarified in about three centuries, gives the museums a protective armor which, though by no means invulnerable, wards off many mistakes.

But there is no such aid for contemporary art or that of our immediate predecessors. It is all very well for a few critics and painters to contend that Cezanne was the greatest artist of his time, but many more men, far richer in academic honors, members of a much greater number of art clubs and blessed with a material success far beyond that of Cezanne during his lifetime, will tell you that he could neither draw nor paint. Further, museum trustees are, for obvious reasons, almost always men of wealth whose devotion to art has come late in life and been fostered largely by those who have expensive pictures to sell. It is not strange that their interest in contemporary art should be something less than keen and that they should seek, when they decide on the purchase of a contemporary picture, to satisfy their craving for the sort of thing their dealers will not permit them to buy for themselves. The problem of the curator is not a simple one, nor is it solved by Mr. Pach's book. When he says that most museum collections of contemporary art are nearly worthless or positively harmful; that the pictures in them which have even the faintest claim to distinguished ancestry are exceedingly rare; that the painters who are today the legitimate descendants of the old masters are seldom represented in the museum while the children of the slums of art run rampant through the galleries, many curators will agree with him, in secret. But not the trustees.

We have need, in America, of curators strong enough and courageous enough to fight successfully for their convictions. They must be men whose scholarship is beyond reproach; who can prove by their soundness of judgment of esthetic values among the ancients that they are capable of understanding their contemporaries. For it is only as the comparison between the best things of the

past and contemporary art is intelligently and forcefully made that Ananias, whether he be a liar or merely stupid, can be exposed and only a man who can command the respect of a hard-headed board of successful business men who apparently prefer to indulge their taste for candy at the expense of the museum's dignity, can effectively draw and enforce the comparison. The need for the man is great, yet it is just possible that, should such a paragon be found, many of our largest museums would be closed to him.

In the whole situation there is still some comfort. As Mr. Pach so justly points out, time has a tendency to rectify the worst mistakes. Most of the very bad pictures eventually find their way to the storeroom and museum taste remains fixed at little more than two or three centuries behind that of intelligent critics and collectors. Perhaps some day the museums may assume leadership in art appreciation but in the meantime, since there seems to be no way of discouraging the untold thousands who insist upon painting, it is probably just as well that our public collections of contemporary painting and sculpture are no larger.

Experts Declare De la Faille Mistaken

The following article by Mr. H. P. Bremmer and interview with Meier-Graefe have been translated from the Dutch newspaper *Het Vaderland* of December 1st, 1928. Both refer to the recent declaration by Mr. de la Faille that thirty Van Goghs, recently put on the market by Otto Wacker, among them the self-portrait in the Chester Dale collection, are forgeries. Mr. de la Faille's statement to the effect that the self-portrait was genuine, a statement which he has retracted without further examination of the picture, was published in *THE ART NEWS* of December 8th.

THE FALSE VAN GOGHS

From *Het Vaderland*, December 1, 1928
Mr. H. P. Bremmer writes us:

"In the *Telegraf* of Friday, November 30th, Evening Edition, Page 1, I noticed an article 'Thirty False Van Goghs.' At this opportunity you would oblige me by publishing some of my comments in this connection.

"The article concerned 'the Dutch Van Gogh expert, Mr. Baart de la Faille.' I might mention here that in my opinion the said gentleman is not in a position to give judgment about the genuineness of a painting by Vincent Van Gogh. If he is, then he could not have had the thirty together to review and he also should not have needed to ask me about the authenticity or falsity of these at the time he compiled his catalogue. I did not write all this for the purpose of being disagreeable to Mr. Baart de la Faille; I have given him help in the compilation of his catalogue for which he expresses gratitude to me in his introduction. I do not deny that the catalogue is a work of importance, in spite of the faults which it contains. But the compilation of such a catalogue does not make one an art expert; it is a piece of detective work to prove the origin and the authenticity of a work of art. An art connoisseur must judge from the work itself, without previous opinion of its genuineness or falsity. Now, Mr. Baart de la Faille begins faultily to reason: 'A picture which belongs to this art dealer is unauthentic, therefore all that comes from this source is unauthentic.'

"I might mention here that latterly I have seen several pictures, originals of those in dispute and I am quite convinced

of their authenticity; I have also had several from the same source under observation about which I am quite convinced that they are reproductions. Of the self-portrait which was described in the article and which I saw in the original, I have the conviction that it is a real and original work of Vincent Van Gogh."

The correspondent of this paper at Berlin telephoned last night: "In an interview which we had with Mr. Meier-Graefe, he came out strongly against the statement of Mr. de la Faille regarding the fact of his having expressed serious doubts to Meier-Graefe about four months ago about the authenticity of the Van Gogh paintings. Mr. Meier-Graefe showed us that not de la Faille but he himself was the first to express doubts regarding the authenticity of these pictures and that he had made report of this matter to de la Faille. This can be proven at any time from the correspondence that had passed between them. Mr. de la Faille answered by saying that he also had his doubts. It is thus unjust according to Meier-Graefe, that Mr. de la Faille should be considered as having broached the subject of the reproductions. After they had already made an agreement to investigate the matter further together, Mr. de la Faille suddenly took upon himself to rush into print, whereby he occasioned a great commotion in the art market. Mr. Meier-Graefe also said that this was not merely irresponsible but even unscientific. According to him, de la Faille cannot yet be in possession of satisfactory proofs to be able to declare as forgeries the thirty pictures in question. Mr. Meier-Graefe always has considered Mr. de la Mr. Schmidt Degener very highly. The

Faille to be a serious and scientific man, but he is afraid that he might have to withdraw this opinion after what has happened in the last few days.

After examining several of the disputed pictures, Meier-Graefe himself is still in serious doubts. De la Faille does not impart the least value to the judgment of the curator of the Berlin National Gallery, but, on the other hand, Mr. Meier-Graefe considers the judgment of last-mentioned has declared after a minute examination that both the paint and the linen of the pictures in question are old."

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Christie Sale Of Paintings Brings \$785,725

(Continued from page 1)

and on December 14th commanded a five figure price.

High prices in the Turner series were not confined to the "Sunset at Rigi." The "Bonneville, Savoy," acquired in 1918 for \$19,000 brought \$30,000, while "Lausanne from Le Signal," sold for \$12,600. Other high prices in the Turner group, the best of which went to Messrs. Agnew, are as follows:

- 9—Peterborough Cathedral\$4,400
- 14—Lulworth Cove, Dorsetshire... 3,800
- 16—Goarshausen and Katz Castle. 2,800
- 19—Cochen on the Moselle..... 2,000
- 20—The Crook of the Moselle.... 2,100
- 21—View on the Moselle..... 2,050
- 25—Storm on the East Coast of England 1,600
- 27—In the Val d'Aosta..... 3,750
- 30—Spietz on the Lake of Brienz. 8,000
- 31—The Seeligsberg 2,600
- 32—Lucerne and the Rigi.....10,000

The majority of the highest prices were confined to the Townsend Parker group, but a Zoffany, "The Family of Sir William Young," sold by a descendant of the family, brought \$36,750. Painted about 1770, it is an outstanding example of this artist's work.

Aside from the Reynolds, the English portraits in the sale did not command high prices. The "Portrait of Mrs. Ann Warren," by Romney, painted in 1786-7 and listed in Ward and Robert's *Romney*, page 166, brought \$30,000. Another Romney, the "Portrait of John Camden, done in 1786 and also listed in Ward and Roberts, brought \$10,000. The "Portrait of Lady Charlotte Campbell" by Hopner brought \$18,000, while the Raeburn "Portrait of Mrs. Liddell," listed in the Armstrong publication, brought \$3,200. According to *The New York Times*, Knoedler purchased Arthur Devis' portrait of Lord and Lady Leicester for \$3,410 and J. Northcote portrait of Miss Catherine Leicester for \$14,175.

Among the array of pastel portraits by John Russell, the famous Persian Sybil, done in 1797, naturally attracted the greatest attention and was sold for \$4,200. Another Russell, the "Portrait of Mrs. Darby with a Child," brought \$4,200.

As usual, sporting pictures were popular, and Sartorius' "The Belvoir Hunt," signed and dated 1785 brought \$16,000. "Fox Hunting," by Wolstenholme brought \$3,200, while "Newmarket Heath," by John Wootton, one of the earliest sporting artists, was sold for \$11,000. "The Old Surrey Foxhounds," by William Barraud, from the collection of Colonel Moss Robinson, brought \$6,000.

Other prices reported for paintings by English artists include \$3,200 for the "Portrait of Mrs. Hale," by Daniel Gardner.

Terburg's "A Lady at Her Toilet," brought only \$8,000, a "Portrait of a



MADONNA AND CHILD By a BRUGES ARTIST ABOUT 1480
Included in the exhibition of pictures from the Sigmaringen collection at the A. S. Drey Gallery

Gentleman," given to Holbein, \$4,000. The charming little Guardi, "A View on the Guidecca, Venice," aroused a greater response and was sold for \$10,000. A seaport scene by Claude Lorrain, from the Brook Greville Collection, 1836 and later, twice exhibited at Burlington House, brought but \$3,000. Jan Van Goyen's spirited landscape, "Squally Day," which was bought for a very modest figure in the Duchess of Ancaster's sale in 1818, was sold for \$6,000.

Other works which apparently did not arouse a high degree of enthusiasm include Titian's "Portrait of Charles V," that sold for \$2,500, a Rubens landscape that went for \$3,000, "Virgin and Child with Saints," given to Bellini, which reached only \$3,500 and "The Mystic Marriage of St. Catherine" by Moretto, which sold for the same figure.

MANY GOYAS IN SPANISH ART SHOW

THE HAGUE.—An exhibition of Spanish art of the last hundred years is being held in The Hague and after that the paintings and sculptures assembled will be displayed in Amsterdam. The Spanish government has made it possible to show a large number of paintings from the museum. A similar exhibition was arranged in Brussels before, but while only one Goya could be shown there, it was possible to obtain not less than twenty paintings by the great originator of modern art for display in Holland. They were lent from private collections and the beautiful late portrait (dated 1823), belonging to the Ryksmuseum, has been added to these. Contemporary Spanish painting made a great impression in Holland at the International Exhibition in Amsterdam of 1912. So there is great interest to see the development of recent years. Never before has there been an opportunity offered here to study Goya in such a varied assembly of his works.

STUDIO NOTE

Count Umberto Gnoli, one of the most prominent men in Italian art circles, has just been appointed European representative of the Metropolitan Museum of Art. It is understood that he will act in an advisory capacity.

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CHESTER DALE BUYS DERAIN LANDSCAPE

PARIS.—At the recent sale of modern pictures from the Villa Sauge Pourpre at Deauville, Mr. Chester Dale, an American collector of pictures of the modern French school, acquired "Le Vieux Pont" by Derain, with a bid of 87,000 francs. Mr. Chester Dale bought Cezanne's "Jeune Homme au Chapeau de Paille," for more than 500,000 francs at the sale a few months ago of Dr.

Soubies' collection. Mr. Chester Dale's collection, which was exhibited at the beginning of autumn at the Wildenstein Gallery, New York, for the benefit of the Hôpital Francais charity, contains a still-life by Derain which this year was awarded the first prize at the international painting competition at St. Louis. At the Villa Sauge Pourpre sale "Les Bateaux à Argenteuil" went to M. Esmond, a Parisian collector, for 481,000 francs; "La Femme aux Bras Levés," by Henri Matisse, to Baron Fukusima, for 91,000 francs and "Le Chemin de Halage," by Signac, to Mr. Knoedler, the American dealer, for 53,000 francs.

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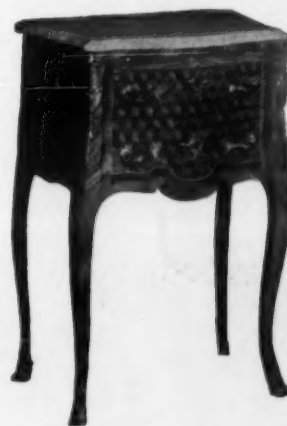
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INTERNATIONAL SEEN BY 117,514 VISITORS

The Carnegie Institute Twenty-seventh International, which closed on Sunday, December 9th, was visited by 117,514 people during the period it was open, October 18 to December 9th. This was not as large an attendance as last year but it was about 3,000 more than saw the Twenty-fifth International in 1926. The record attendance of 133,275 for the Twenty-fourth International still stands.

During the period of the Exhibition thirty-two paintings were sold, amounting to about \$50,000. Pittsburghers purchased twenty-six of the paintings and the remaining six were sold to people from other cities. Of the total number sold, twelve were by American artists and twenty by Europeans. It is interesting to note that nineteen were by advanced artists and thirteen by conservative.

The European paintings in the Exhibition are now being prepared for shipment to Cleveland and to Chicago. They will be shown at the Cleveland Museum of Art from January 10 to February 17, 1929, and at the Art Institute of Chicago from March 11 to April 21, 1929.

PELLIOT LECTURES IN BOSTON

Professor Paul Pelliot of the College of France and a member of the Institute of France lectured at the Museum of Fine Arts, Boston, Friday afternoon, December 21, at 3 o'clock. Professor Pelliot is at present giving two courses of lectures at Harvard University at the invitation of the Chinese Institute.

One of the foremost orientalists today, he has brought to light through his work the flow of influences between China, Central Asia, and the Mediterranean countries from as early as the beginning of the Christian era. His explorations in the grottoes near Tun-huang in the westernmost part of China have revealed the state of civilization in that part of Asia at an early date and have brought to light actual specimens of religious art dating from the closing centuries of the first millennium of the Christian era, a few examples of which are included in the collection of Chinese paintings in the Museum of Fine Arts. He is also the author of many books on various aspects of Central Asian culture.



MADONNA AND CHILD

By DIERIK BOUTS

Included in the exhibition of pictures from the Sigmaringen collection at the A. S. Drey Gallery



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DORDRECHT MUSEUM PURCHASES MAES

AMSTERDAM.—The Art Museum at Dordrecht, the town where Cuyp, Ferdinand Bol and Nicolaes Maes were born, has recently purchased a self portrait by the last mentioned artist. Maes is represented standing in front of his

easel, in a brown chamber cloak and grey wig. Last year this canvas appeared in Amsterdam at the sale of the Baron Janssen collection of Brussels. Furthermore Dr. Bredius has loaned the museum a work of the rare Rembrandt pupil, Paulus Lesire, showing a weeping old man sitting at a table, dated 1644. To a recent bequest belong good still life paintings by W. C. Heda, Pieter de Putter and Jan Vonck.

A. S. DREY

OLD PAINTINGS

WORKS of ART

EXHIBITION OF FLEMISH PRIMITIVES

from the collection of the

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ACQUISITIONS OF BOSTON MUSEUM

The collection of small votive bronzes from India and related countries at the Museum of Fine Arts, Boston, has recently been augmented by two small Kin-naras from Siam, dating from the XVIIIth century. While not rare, these bronzes are interesting as representing later renditions of these half-bird, half-human creatures which existed in Indian mythology from an early date. They are creatures of the song and dance and while of purely Indian origin, they correspond to the sirens in Greek mythology. In these small figures the Museum augments the collection of small bronzes that represent divinities of many orders found in the hierarchy of the organized religious order of India.

A small portrait, painted on a wood panel about 6 by 10 inches, has recently been acquired by the Museum of Fine Arts, Boston. The portrait is a sensitive rendering of a man clad in a black velvet coat and small black hat with a gold chain around his neck. The eyes are blue while the background is a copper green, of a color not found in painting today because of the technique required in its application. A darker shaded border surrounds the panel like a frame, a feature characteristic of such paintings in that period. The panel is French of the early XVIth century and forms an attractive addition to the group of paintings of similar type largely of French origin, now owned by the Museum and exhibited in one of the early painting galleries.

BOSTON OPENS THIRD EGYPTIAN STUDY

Another room in the Egyptian Study Series has recently been opened at the Museum of Fine Arts, Boston. This will be known as Study Room III, and contains material of the Middle and New Kingdoms. The completed Study Series will eventually consist of four rooms as follows: I. Predynastic and Early Dynastic Periods; II. Old Kingdom; III. Middle and New Kingdoms; IV. Late Egyptian, Ethiopian, and Meroitic Periods. Of these Room I was opened in September, 1926, while II and IV are as yet only projected.

The new room is on the left-hand side of the corridor leading from the Crypt to the newly opened wing of the Decorative Arts of Europe and America. The exhibition is designed to supplement the material of the Middle and New Kingdoms shown in the Main Galleries upstairs, and is intended primarily for the student, but the general public will find in it much of interest. In addition to exhibits of pottery and stone vessels, household furnishings, tools and weapons, and costume, there is a case containing fragments of textiles, netting, and leather-work, as well as samples of decorated faience, and on the wall are frames in which are shown groups of rare ivory inlays and ornaments cut from sheets of mica, a hitherto unknown technique. Other cases contain small ornaments, beads, and the like; a group of swords and daggers; a series of small sculptures; and a representative group of inscriptions and reliefs of the Middle and New Kingdoms.

A reproduction in plaster of the well-known head of Queen Nefertiti, wife of Akhnaton (in the Berlin Museum), has been generously lent to the museum by Miss Ella Munsterberg, and placed in this room. It will be of especial interest for its color, which faithfully reproduces that of the original.

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College Art to Hold Annual Meeting

(Continued from page 1)
will be read by many of the foremost scholars in America. The principal meetings will be at the Metropolitan Museum of Art and visits to various private collections and libraries have been arranged. The program of the meeting follows:
Thursday, December 27th

9:30 A.M.
Registration at the Metropolitan Museum of Art
The Registration Bureau is located at the Carriage Entrance, Fifth Avenue and 83rd Street.

10:00 A.M.

Meeting in Class B

Alfred V. Churchill, Smith College, presiding

Preliminary Business Session

Early Works of Antonio Rossellino

Dorothy B. Graves, New York University

American Architecture and its Critics

Sherley W. Morgan, Princeton University

Modernism and the Student of Art

Everett V. Meeks, Yale University

The Ceiling Paintings in the Alhambra Palace

Fannie M. Pollak, New York University

The Pictorial Methods of Alesso Baldovinetti

Ruth W. Kennedy, Smith College

Jan Six in Rembrandt's Hundertguilderprint

Alphons P. A. Vorenkamp, Smith College

The Reconstruction of a Master of Dutch Genre Painting

W. R. Valentiner, Detroit Institute of Arts

The Critical Theory of Leon Battista Alberti

(Introduction to a New Edition of Alberti, On Painting and Sculpture)

A. Philip McMahon, New York University

(Read by title)

2:00 P.M.

Meeting in Classroom B

J. Donald Young, Columbia University, presiding

A Group of Alexandrian Ivory Pyxides with Pagan Subjects

Edward Capps, Jr., Oberlin College

Byzantine Enamels in the Detroit Institute of Arts

Adele C. Weibel, Detroit Institute of Arts

An Art Estimate of Roman Catacomb Painting

Clark D. Lambertson, Western Reserve University

Early Christians in the Cenotaph of Seti I at Abydos

Thomas Whittemore, New York University

An Early Latin Psalter in Berlin

Ernest T. DeWald, Princeton University

4:00 P.M.

Visit to the Frick Art Reference Library

Cards will be available at the Registration Bureau—Buses will leave the Museum at 4 o'clock

7:00 P.M.

Dinner of the Executive Board at the Harvard Club

10:00 P.M.

Smoker at the Park Central Hotel

Friday, December 28th

9:30 A.M.

Joint meeting with the Archaeological Institute of America, in Classroom A

John Shapley, New York University, presiding

The Significance of Tooling in Dating Pictures of the Trecento

George Rowley, Princeton University

A Greek Statue at Mount Holyoke College

Caroline M. Galt, Mount Holyoke College

The Fine Arts of the Mayas

Herbert J. Spinden, Harvard University

Greek Art as an Expression of Love of Nature

H. R. Fairclough, Stanford University and Amherst College

The New Philadelphia Museum of Art

Fiske Kimball, Pennsylvania Museum

A State of Protesilaos in the Metropolitan Museum

Gisela M. A. Richter, Metropolitan Museum of Art

The New Gallery of Fine Arts at Yale

Theodore Sizer, Yale University

1:00 P.M.

Luncheon as guests of the Metropolitan Museum of Art

2:00 P.M.

Meeting in Classroom K

Everett V. Meeks, Yale University, presiding

Iconographic Studies in the Stein Collection

Helen B. Chapin, Boston Museum of Fine Arts

Some Remarks on the Recent French Discoveries of Buddhistic Monuments at Bamian, Afghanistan

Ernest Diez, Bryn Mawr College

Brush and Ink, a Study in Chinese Painting

Lucy C. Driscoll, University of Chicago

Iranian Influence in Early Chinese Art

Paul Pelliot, College de France and Harvard University

4:00 P.M.

Visit to the Morgan Library

Cards will be available at the Registration Bureau

Bureau—Buses will leave the Museum at 4 o'clock

7:15 P.M.

Subscription Dinner of the Visiting Societies in the Ballroom of the Park Central Hotel

Saturday, December 29th

9:30 A.M.

Meeting in Classroom B

Myrtilla Avery, Wellesley College, presiding

The Cloister of St.-Genis-des-Fontaines at the Pennsylvania Museum

Francis H. Taylor, Pennsylvania Museum

The Berne Physiologus

Helen Woodruff, Princeton University

The Provenance of Gothic Ivories

Donald D. Egbert, Princeton University

A Solution of the Problem of the Retable of Avila

Delphine F. Darby, Wellesley College

An Unknown Romanesque Fresco in Castile

Walter W. S. Cook, New York University

Reichenau Ivories of the Xth Century

C. R. Morey, Princeton University

A Note on a Mozarabic Theme

Georgiana Goddard King, Bryn Mawr College

(Read by title)

Recent Research and Excavation at Cluny

Kenneth J. Conant, Harvard University

The Romanesque Mural Paintings of Pedret

Doris C. Miller, New York University

(Read by title)

2:00 P.M.

Meeting in Classroom B

C. R. Morey, Princeton University, presiding

The Wall Paintings of Samarra

Maurice Dimand, Metropolitan Museum of Art

The Miniatures of an Unknown Manuscript of the Chronicle of Rashid ad-Din (Mongol period)

Nicholas N. Martinovitch, Columbia University

New Types of Seljuk Hans in Anatolia

Rudolf M. Riefstahl, New York University

The South Transept Portal of St-Sernin at Toulouse and its Relations with Moslem Art

Meyer Schapiro, Columbia University

The Tree of Jesse and Indian Parallels or Origins

Ananda K. Coomaraswamy, Boston Museum of Arts

Final Business Session

4:00 P.M.

Visits to Private Collections

Cards will be available at the Registration Bureau

ARTHUR B. DAVIES DIES IN ITALY

News of the death of Arthur B. Davies was received in New York only this week although he died on October 24th. Particulars of his death, beyond the fact that it was due to heart disease, are still unknown.

Mr. Davies was one of America's foremost artists, a leader in many fields. He was one of the group who organized the famous Armory Show which brought the first comprehensive exhibition of modern French painting to America. He is represented in many museums and private collections. An appreciation of the man and his work, written by two of his lifelong friends, will be found on page 12.

AMERICAN ART ON S. S. "VIRGINIA"

The new S. S. "Virginia" the largest ocean liner ever built in America, which sailed Saturday, December 8th, on her maiden voyage, is quite consistently equipped with American works of art by prominent American painters. The Grand Central Art Galleries, of New York, report that they have installed several fine paintings by American artists, including works of Ettore Ciseri, Dorothy Ochtman, David Tausky, Cullen Yates and M. Elizabeth Price.

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Portrait of Elizabeth Stowey by Nathaniel Dance

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Watteau Engravings Gifts to the Metropolitan

The Metropolitan Museum of Art has received as a gift from Mr. and Mrs. Herbert N. Straus a rarity which it is thought no other public institution in this country possesses—five folio volumes of engravings of the works of Watteau. Until recently the volumes were in the renowned Jan Six art collection which was auctioned in Amsterdam in October for nearly \$1,000,000.

Three of the volumes constitute the "Oeuvre gravé" of Watteau. The companion set of engravings known as the "Figures de différents caractères" is bound in two volumes. "Complete sets of this famous work are of considerable rarity," William M. Ivins Jr., curator of prints at the museum, states, "as only 100 sets of the 'Oeuvre gravé' were published by Julienne, that devoted friend of Watteau who undertook the enterprise as a pious duty to the painter's memory and fame."

"As the engravings in the 'Oeuvre

gravé" are among the loveliest ever made in France, most of the copies issued have been broken up in order that their contents might be framed or separately sold. Very few of the sets that have survived intact have come down to us in perfectly fresh and clean condition, for, being very popular, they received hard usage, and in most of them the margins are somewhat soiled and the double-size plates frequently torn. The Six copy is in a condition that can leave little or nothing to be desired, for practical purposes being as though it had just left the binder's hands."

This collection, according to Mr. Ivins, "was perhaps the first of the great sets of prints after the work of one artist ever to be made. In our own time books of reproductions of the works of single artists are commonplace matters, and we take them as a matter of course, but in the early years of the XVIIIth century they were unknown."

Another rare acquisition which the museum has just announced is an ancient Greek bobbin, of which only two similar examples are known, both in Athens. It consists of two terra cotta disks about five inches in diameter, joined at their

centers by a narrow cylinder. Its chief attraction is the painted decoration on the outer sides of the disks—two spirited scenes executed with remarkable finish in polychrome on a white ground. While the museum has not yet determined the exact use of the object, the supposition is that it was employed as a spool.

The decoration of one of the disks is complete. It represents Eos, the goddess of dawn, and the Athenian hunter Kephalos. In the scenes on the other disk, of which a part is missing, a winged youth is pursuing another youth who holds a lyre—evidently an illustration of the myth of Zephyros and Hyakinthos. Of the decoration Gisela M. A. Richter, curator of classical art at the museum, says:

"The pictures are distinguished from the common run of even fine vase paintings by a certain grandeur of conception which lifts them from the decorative plane to that of the higher arts. It is due not only to a sense of freedom in the composition but to an emotional quality evident in the boldly designed Kephalos and in the exalted expressions of Zephyros and Hyakinthos. They are the work of a man with a dramatic imagination. And though we do not know his real

name, we can identify him on grounds of style with a well-known artist—the so-called Penthesilea painter (about 460-450 B. C.)—many of whose paintings on vases are known."

A painting by Claude Lorraine, "The Ford," is another important acquisition announced by the museum. The picture was purchased by the museum last summer after its history had been traced thoroughly. While the attributing of two other paintings in the Metropolitan to Claude Lorraine, "A Seaport" and "David at the Cave of Addullam," may be questioned, Bryson Burroughs, curator of paintings, declares no such uncertainty exists in regard to the present acquisition, although the figures in the landscape were painted, apparently, by another artist. Claude Lorraine is said to have felt himself incompetent to paint figures and to have had the habit of calling in other artists for this service.

A gift of twenty-nine writing books, dating from 1522 to 1798, brings the museum's print room collection of manuals of calligraphy to about fifty and "makes its collection, which includes twenty-four printed before 1600, one that no American student of European calligraphy during

the last four centuries can afford to overlook," according to Mr. Ivins.

A Spanish alabaster tondo, representing St. Jerome enframed by an ornamental garland, is another important acquisition for the museum's collection of Renaissance sculpture. This relief, formerly in the collection of the Condé de las Almenas, is a mature work by Damion Forment, the greatest sculptor of the Aragonese school, according to James J. Korimer of the museum staff.

The noted collection of Japanese prints of Louis V. Ledoux has been lent to the museum for use during the coming winter. These examples of exceptional quality and great beauty will be used by the museum as the basis for five monthly exhibitions illustrating the development of Japanese Ukiyoe prints from their beginning to the present.

Among the other acquisitions announced by the museum are several examples of English and French printed cotton, presented by William Sloane Coffin; four examples of Indian dye-painted cotton of the XVIIth century, and a bronze reproduction of the IVth century "Marathon Boy" which was fished out of the Bay of Marathon in June 1925 and is now a chief attraction of the National Museum in Athens.



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CARLSEN STILL LIFE GIFT TO SAN DIEGO

By REGINALD POLAND

The Fine Arts Society of San Diego has just accepted, through its board of directors, a still life by Emil Carlsen, well known living American painter. Mr. Melville Klauber, prominent business man of San Diego, has given this as a memorial to his wife, Amy Salz Klauber, who recently passed away and who had formerly been a student of Carlsen when he was out on the Pacific Coast. The picture represents a keg, with oysters on the half-shell upon it, two turkeys, a little copper pitcher and a ruddy water jar of pottery, a fisherman's net and rosy onions. It measures 42 x 46 inches, and was painted in 1891, as the dated signature reveals. This picture is as important as any painting now in the permanent collection of the San Diego Gallery.

This month the gallery is showing an all-membership, non-jury collection of fine and applied arts by the artist class of the Fine Arts Society of San Diego. It is a huge exhibition and surprisingly interesting, including more good things than might be expected under the circumstances. Several hundreds of dollars' worth of objects have already been sold from this collection, which has been on view less than a month. This is considered very good, owing to the fact that the work is largely by local persons. The Fine Arts Gallery has been very successful with its sales during the last three years. It receives but a ten per cent commission at the most—sometimes nothing. Last season it thus took in \$1,000 in commissions. This year it has already sold several thousand dollars' worth of objects to individuals outside the museum of things exhibited in the gallery from time to time.

Another exhibition now on view is that of brilliant and lively watercolors by Loren Barton of Los Angeles, and by Anne Goldthwaite and Margery Ryerson of New York City. Mr. and Mrs. Ir-

ving T. Snyder, prominent young Colorado residents, have lent a large collection of fine old master prints and drawings, including a few of the great moderns, such as Seymour Hayden, Sir William Orpen and Whistler. The group collection of paintings in oils by De Witt and Douglass Parshall, father and son respectively, continues. We have heard no adverse criticism of this show; it seems to attract conservative and modernist alike.

From the middle of December, an international watercolor collection owned by Mrs. Henry A. Everett, of Pasadena, and lent to us by her, was placed on view. Mrs. Everett is a collector and discerning connoisseur, owning many hundreds of paintings both in oils and watercolor. Her American oils alone number well over 500. Last year she gave the San Diego Gallery a most important Twachtman and a silver statuette, "The Greek Dance," by Jennewein. She has just added to these gifts "The Raising of Lazarus," a painting in oils by the late Max Bohm.

The Fine Arts Society of San Diego holds its annual meeting January 17th. This will be in the form of a dinner, business session and special address. Each year in which this has been held since the organization of the present Fine Arts Society, several hundred members have attended, with the greatest success. The gallery has been offering a number of lectures and courses on modern French decorative arts. This month Madame Caro-Delvaile spoke on the subject in an illustrated lecture in French; on January 4th Mrs. Richard F. Kahle, who has recently returned from personal interviews with artists themselves in Paris, is speaking to the membership and is following up her talk with a series of lectures expanding the subject, open to a limited number; finally, after the middle of January, the great Paul Poiret, so-called King of Fashion, is to speak on the same topic for the benefit of the membership of the Fine Arts Society.

BOSTON TOMB NOT SOLD BY DURLACHER

Repeated rumors have been current that the sarcophagus attributed to Mino da Fiesole which was purchased by the Boston Museum and has since been proven to be the work of Alceo Dossena was sold to the museum by Durlacher Brothers. The tomb was sold in Vienna directly to a representative of the museum by the Venetian art dealer Balboni. Dr. Gentner is said to have been the intermediary.

Although Durlacher Brothers did purchase one of Dossena's sculptures which had been attributed to Donatello and brought it to New York, they soon discovered it to be a forgery and, some years ago, returned it to the Venetian dealer from whom it had come. Durlacher Brothers have had no connection with any of the several pieces of Dossena's sculpture sold to private collectors or museums.

BOSTON

Adjoining a gallery hung with the sunlit canvases of John Whorf at the Grace Horne Gallery in Boston is a quiet exhibition of pastels from the hand of the late William Baxter Closson. The con-

trast between the two exhibitions is marked, one reflecting the objective, the other the subjective type of painting.

Mr. Closson was pre-eminently concerned with moods and especially with the varying aspects of nature and the playful qualities of the human spirit. He first achieved distinction as an engraver but cherishing the desire to work in color he abandoned engraving and turned to pastels when he was soon much in demand for portraiture. In the exhibition are several early pastel portraits which are almost photographic in their realism. His love of nature, however, early asserted itself in his drawing as is seen in a view of the Boston Common which one remembers for the trees and walks in the evening lights rather than for the street car, cabs, and hurrying pedestrians that crowd Charles Street. There are views of the Duxbury marshes, of Hartford Park, and of the North Shore near Magnolia where the artist spent much of his later life. Three views of the North Shore, two representing a tree silhouetted against the afternoon sky, reveal the strength of purpose that came with the maturity of his powers. During the last ten years of his life he worked entirely in oils and watercolors, many examples being included in the present exhibition. In these later paintings he broke away entirely from the realism of his earlier work, portraying in slightly modeled figures the more playful moods of life. Graceful ladies in sweeping gowns walking in a garden, a cavalier and his lady, Harlequin, children dancing, and a mother racing with her child were favorite themes and in portraying them the artist has left convincing and haunting bits of his happy imagination.

REQUIREMENTS FOR

The American Academy in Rome has announced its annual competitions for fellowships in architecture, landscape architecture, painting and sculpture.

In architecture the William Rutherford Mead Fellowship is to be awarded; in landscape architecture the fellowship is provided by the Garden Club of America Fund; the fellowship in sculpture is supported by the Rinehart Scholarship Fund of the Peabody Institute of Baltimore, Maryland.

The competitions are open to unmarried men, not over thirty years of age who are citizens of the United States. The stipend of each fellowship is \$1,500 a year for three years, with allowances of \$500 for transportation to and from Rome and \$150 to \$300 for materials and incidental expenses. Residence and studios are provided at the academy, and the total estimated value of each fellowship is about \$2,500 a year.

The Grand Central Art Galleries of New York will present free membership in the galleries to the painter and sculptor who wins the Rome Prize and fulfills the obligations of the fellowship.

In architecture, graduates of accredited schools will be required to have had architectural office experience of six months, and men who are not graduates of such schools may enter the competition if they have had at least four years of architectural office experience and are highly recommended by a Fellow of the American Institute of Architects.

Entries for all competitions will be received until March first. Circulars of information and application blanks may be secured by addressing Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York, N. Y.

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EXHIBITIONS IN THE NEW YORK GALLERIES

MALVINA HOFFMAN
Grand Central Galleries
Until January 5

A large exhibition of sculpture and drawings by Malvina Hoffman is now open at the Grand Central Galleries. All of the sculpture, which includes monumental works, portraits and decorative panels, has been done during the past three years. The number and size of the objects bear testimony to the sculptor's tremendous productivity.

The approach to the exhibition is, as always at these galleries, through the more or less permanent display of sculpture by various American men and women. A brief survey of these works is an excellent preparation for an appreciation of the Hoffman sculptures. These are, by contrast, remarkably vigorous and whatever faults of design they may have they at least display a quality of honest conviction not always present in American sculpture. Her work has been done, one feels sure, without an eye on the market and for that reason one wishes her success.

The more imposing pieces in the exhibition, the two monuments from *Revelations*, the large decorative panels and the heads of heroic size are less stirring than their scale would suggest. None of the four horsemen in either monument is as tremendous as the verses which suggested them to the sculptor. For all their nervous energy and archaic heaviness they fail somehow to create awe.

The best and most personal works are the several informal portrait heads of friends and neighbors in which the sculptor has concentrated on her models and recreated lively versions of them without any worries about style or drama.

JOSEPH HECHT
Wanamaker Galleries

Joseph Hecht, a young Parisian of the *avant garde*, hitherto unknown to us, is showing a group of paintings and etchings at the Wanamaker Galleries. Mr. Hecht's work is strongly decorative and often charming in its linear qualities. Like many young moderns, he reverts occasionally to naivete, and such a painting as his "Tigers Hunting," reveals how strong has been the influence of the Douanier Rousseau on the present generation. Even more profound has been the artist's admiration for Persian and Indian miniatures. The engravings of animals, the most interesting feature of the exhibition, have, like their earlier prototypes, the faculty of suggesting form and movement by a few felicitous lines. The majority of the landscapes seek for decorative silhouette, rather than solidity. In this respect "Lourdes" stands but among the paintings, while among the engravings the decorative patterns evolved from the landscapes of Norway and the Midi offer amusing contrasts.



MALVINA HOFFMAN AND HER QUARTER-SIZE MODEL OF
"FOUR HORSEMEN" MONUMENT

This model is shown in the artist's exhibition now open at the Grand Central Galleries

Photo by Underwood & Underwood Studios

AMERICAN PRINT MAKERS
Downtown Gallery

The *avant garde* in etching, engraving and lithography is represented practically *en masse* at the second annual exhibition of the American Print Makers at the Downtown Gallery. The showing is a lively one, full of provocative contrasts of temperament and technique. Wanda Gag, whose work in black and white is peculiarly non-derivative, has one of the best groups. Another feature of the show is four prints by Stephan Hirsch, who has seldom exhibited work in this medium. His "Old Lady Knitting," and "Rocky Landscape," are fine things. Prints by Alexander Brook, Kuniyoshi, Reginald Marsh, Jan Matulka, Walkowitz, Max Weber and Marguerite Zorach manage to stand out in a showing where the average of excellence is high. Peggy Bacon, Charles Locke and Pop Hart contribute the spice of humor and irony, while Rufino Tamayo, the sole devotee of the linoleum cut, gives a good account of his talents.

PAINTINGS OF THE
MADONNA

The Ehrich Galleries
Until December 29th

Scenes from the life of the Virgin and the conventional Madonna and Child by various hands form the present exhibition at the Ehrich Galleries. With the exceptions of a pair of panels given to the Amiens school and a "Madonna Enthroned" catalogued as of the school of Bruges, 1490, the thirteen paintings are attributed to Italian and Flemish masters of the XIVth and XVth centuries.

JOHN STORRS
Knoedler Galleries

An exhibition of drawings in silver point by John Storrs is now open on the third floor of the Knoedler Galleries. All of the drawings are of women—heads, busts, torsos and full length nudes. The demands of the medium make certainty of line a necessity and much of the

appeal of the exhibition comes from the steadiness of Mr. Storrs' hand and the evidence of his skill. As drawings they are pleasant, without pretensions to greatness.

MOSES SOYER
New Art Circle

Mr. Moses Soyer, who is showing a group of paintings at the New Art Circle until December 29, belongs distinctly in the category of young hopefuls, rather than in the ranks of the firmly established. He is with excellent judgment trying his hand at a variety of things—portraits, still lifes and nudes. The most completely successful work in the present exhibition belongs in the second category. Here the design and treatment of texture have a quality not to be found in the portraits which appear to be hasty performances. Several nudes, as a rule the least successful feature of such an exhibition of this, make one hopeful for Mr. Soyer's future.

ROBERT BRACKMAN
Babcock Galleries

In his current showing of pastels, Mr. Brackman has been almost unnecessarily stern with himself. He has chosen to ignore the soft mergings of brilliant colors to which the medium lends itself so happily and has bathed his nudes, portrait heads and still lifes in tonalities of golden brown, occasionally accented with brighter tones. Design and draughtsmanship, which have always been outstanding virtues in the artist's work, distinguish these pastels from the misty phantasies in that medium encountered so frequently in the exhibition rooms. Still life, No. 10, a dish of fruit placed upon a napkin in triangular arrangement, attracts particular attention. The nudes and several of the portraits make up for their quiet color by their firm, yet resilient draughtsmanship.

HANDWROUGHT JEWELRY
Little Gallery

The Little Gallery is showing during the pre-Christmas season a group of
(Continued on page 9)



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EXHIBITIONS IN NEW YORK

LITTLE GALLERY

(Continued from page 8)

jewelry by such master craftsmen as Margaret Rogers, Edward E. Oakes, Frank Gardner Hale and Martha Gertrude Peet. By the latter are two beautifully wrought gold brooches set with topazes, both of which received the John Dee prize for the best work in gold at the exhibition of Applied and Decorative Arts at the Art Institute, Chicago, one in 1921, the other in 1924.

SELECTIONS BY PEGGY BACON

Opportunity Gallery
Until January 12th

Whether in the last Opportunity show Karfiol exhausted the ranks of promising young ones or whether Miss Bacon's acquaintance is less wide than his could not be learned at the galleries where paintings chosen by her are now hung. Perhaps she was hurried. Of the twenty painters only two are especially interesting, at least in this show, Ada V. Gabriel and Alice Fish Kinzinger.

SCOTT & FOWLES SHOW DRAWINGS

Such divergent spirits as Augustus John and Forain, Aubrey Beardsley and the gentle Kate Greenaway are grouped together at Scott and Fowles' current showing. Yet despite spiritual chasms, the group is held together and given unity as an exhibition by the contrasts in draughtsmanship which it affords. The numerically outstanding group is of drawings by Augustus John, faultlessly executed and often in the severity of the black and white medium more ingratiating than the artist's elaborate portraits. From the classic, flowing line of John one may turn to the stabbing emphasis of the two Forains, of which the finest is a typical court room scene, sombre in tone, save for the crimson of the magistrates' robes. By Daumier is a rather malicious portrait of Robert Macaire, done in 1849. A fine Beardsley series is on view, including title pages from the Keystone series, and a poster and cover design for *The Yellow Book*. The vanished popularities of Burnes Jones and Rossetti are represented by three examples, of which by far the finest is a drawing by Burnes Jones of the back of a woman's head in which the delicate windings of the coiffure are most exquisitely drawn. Legros, Odilon Redon, Dulac, Eric Gill, Picasso and Matisse contribute further points of interest to a varied exhibition.

WOMEN PAINTERS HOLD EXHIBITION

The black and white exhibition of the National Association of Women Painters and Sculptors opened December 17th at their club house, 17 East 62nd Street. This exhibition is the fourth of a series running through the year. Many of the well known women who work in the small mediums are represented. Esther Pressoir's wood blocks of interiors of Munich hof brau houses are striking. She has also contributed two lithographs of donkeys, heavily laden, standing in the sun. Berta Briggs sends two wood blocks "Alibi" and "Poissy sur Seine." Katharine Merrill fills one wall with a group of her etchings, portrayals of streets in Charleston, South Carolina and in France, also she sends book plates, and a group of individual cards. Margaret M. Law's "The Cabin Door" and "Clearing off Snow" are two interesting aquatints. Dinana Thorne contributes a group of six etchings. "The Critic" a young, self sufficient portrait sitter, standing disdainfully before her portrait holds one's attention. Other etchers represented are Helen Durkee, Margaret Manuel, and Winifred E. Lefferts, who contributes a series of drawings in pen and ink for illustration. A group of charcoal drawings by Constance Curtis includes "A Chinese Girl," "Sketch of a Young Girl Reading" and two single portraits of young girls. The portrait in crayon of William

Croswell Doane, bishop of Albany, by Mabel Welch is outstanding.

There is a touch of color in the group of drawings, very different in character and treatment by Cecil Allen, whose work has been invited. Pencil sketches by Harriet Lord, Sara Bard, S. Stella Henoeh and "Miss Emily Post's Doorway" by Ina W. Johnston are also included. Monotypes by Marion Gray Traver, block prints by Helena W. Miller and a color print by Ada Budell complete the exhibition.

The association throughout the year retains portfolios of the work of its members in these mediums. The exhibit continues until January 5th.

PITTSBURGH CLUB BUYS FROM CARNEGIE

The Pittsburgh Athletic Association purchased three paintings for its collection from the 27th Carnegie Institute International which just closed, according to an announcement made at the club this week. The paintings are, "Race Track, Deauville," by Guy Pène du Bois, "Swamp Willows," by Ernest Lawson, and "A Christening Party at Chartres" by Carl Schmitt.

For some years the Pittsburgh Athletic Association has purchased one or more paintings from each International. In this way the club has assembled a

very interesting collection of paintings which includes canvases by such artists as Speicher, Spencer, Knox, Menard, Maxence, and Martinez-Cubells y Ruiz and others.

The three paintings purchased this year are all by American artists. The "Race Track, Deauville," by Guy Pène du Bois, was one of the notable paintings in the International. It is a striking and individual comment on contemporary life, done in a very amusing and straight-forward manner.

The painting "Swamp Willows" by Ernest Lawson, is much the same quality as "Vanishing Mists," by the same artist, which was awarded First Prize in the 20th International and is owned by the Carnegie Institute. Mr. Lawson has won practically all the important awards offered in this country and is represented in many American galleries.

"A Christening Party at Chartres" by Carl Schmitt, was one of the most unusual canvases in the International. It was done with great technical skill and combines all the merits of conservative and advanced painting. It has a glow and gaiety which is too seldom found in paintings of these days. It is a particularly fine piece of decoration.

"Race Track, Deauville," has been invited for a one man exhibition of Guy Pène du Bois' paintings at the Chicago Art Institute, and is being lent for this purpose by the Pittsburgh Athletic Association. The two other paintings will be hung in the club very shortly.

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Pennsylvania Museum Shows Charles M. Lea Collection

(Continued from page 1)

prints known as the "nielli." A curious fact in regard to these prints is that originally they were not intended for striking off impressions on paper, but were simply ornaments to be inlaid in jewelry boxes, chests, or other small pieces of furniture. The lines engraved upon silver were filled in with black compound called nigellum. After it was found, however, that imprints could be taken from these small plates, the name "nielli" attached itself to the prints. "The Roman General Addressing His Troops," shown in the exhibition, is a fine specimen—full, compact, yet clearly articulated with rather heavy lines.

It is the work, however, of the individual masters shown in this exhibition, which makes clear the artistic importance of the Lea collection as well as the historical. The deep emotional genius of Mantegna is shown in the "Entombment," while the "Bacchanal of the Winepress" gives the pagan touch of the Renaissance spirit. Mantegna brings a richness of fancy, a wealth of lovely images which, along with a delight in the study of pure form, was Italy's chief contribution to the graphic arts. On the technical side, his engraving is comparatively free from complications, scarcely more than a drawing technique transferred to copper, showing strong vital lines without any cross-hatchings. As yet there is no schematized method of rendering textures and tonal values. That only comes with the three great contemporaries, namely, Durer, Marc Antonio Raimondi and Lucas van Leyden.

With these great masters the art of engraving comes into its own. Up to the beginning of the XVIth century the

technical difficulties of the medium had prevented engravers from producing work of the first artistic rank. Durer, the strongest personality and the oldest of the three men, burst the bonds asunder. Here genius was fully equipped with means of expressing the conceptions of a fertile brain. The problems of method and technique found their solution with him. His trips to Italy opened his eyes to the new possibilities, but whatever the influence of others upon him, he never lost his own artistic identity. He was able to assimilate from others and make it a part of himself.

The engraving of the "Great Horse" of the year 1505 shows us the master at work on two problems at one time. It set out to conquer. We see the horse difficult perspective which the artist has more. The chief interest lies in the is obviously an animal study, but it is from the rear, and yet turned slightly to the left, so that beyond the great rump and round belly we perceive the bulging muscles and finally, the head. On still another plane and behind the horse stands the soldier who guards him.

There is a robust strength and originality in Durer's work which exerted a great influence on other engravers—notable among them Marc Antonio Raimondi, the Italian, who was content to lose himself utterly in the technical side of his work. It so absorbed his mind that he spent his energies for the most part in reproducing the designs of others. His copies are amazing. For sheer perfection of burin work he surpassed even Durer, but to those who question the artistic merit of reproductive engraving, his work will be considered of lesser importance. "Mars, Venus and Love," (1508), one of the earliest works of Raimondi is said to be after a

design by Mantegna. The three classic nudes are wonderfully modelled. Marc Antonio's power of rendering texture and tonalities is most apparent. The muscular body of the warrior contrasts strongly with the soft beauty of Venus, while the God of Love is, as usual, a chubby boy. The gorgon's head on the shield in the foreground, and the torch held by Venus mark this as the second state of the print. Yet it was Marc Antonio, the technician, the great artist who unfortunately pointed the way to that horde of reproductive engravers whose servility eventually sapped the vitality of the art and brought it to such a low esteem towards the end of the XIXth century.

From him, we turn to Holland where we find Lucas van Leyden, working alone, having fewer contacts with his fellow artists. A gentler, more mystic spirit than the other two, he came under the influence of each in turn and yet there was a remoteness about him, a spiritual quality perhaps inherited from the middle ages. In his "Baptism of Christ" is a scene of the utmost simplicity. A group of his countrymen in unpretentious garments stand on the near shore of the river talking earnestly to one another. Through a vista between them we see the baptism taking place on the far shore. There is a serene atmosphere about the scene which bespeaks a quiet mind in complete mastery of its subject.

As for the lesser figures of the XVIth century, representing Germany are several of the same generation as Durer. Woodcuts there are by Burgkmair, Cranach and Schaeuflein, while Ludwig Krug has given us a charming "Nativity," truly remarkable for its play of light and shadow; and the first etchings that we find in the exhibition are two figures of Adam and Eve by Daniel Hopfer.

The next generation is that of the so-called "Little Masters"—those men who worked on very small plates and pro-

duced such lovely ornamental prints. As Durer solved the main problems which lay before the engraver, so these lesser men of Germany took up his work and perfected the minute details of the art. The "Triumph of Bacchus" by George Pencz has the spirit of an antique frieze, and yet remains quite definitely German in its conception.

The same period in Italy brought forth the pupils and followers of Marc Antonio, Agostino da Musi and the Master of the Die. The former is responsible for one of the weirdest and most striking designs of the exhibition, an instance of the Italian imagination at work. Variouly called the "Sorceress" or the "Skeleton," we see depicted a terrible hag mounted on the skeleton of some vast and unknown monster, being drawn or pushed along by a brood of ghastly followers, all howling and shrieking at the top of their lungs. The key to the enigma is lost, and yet its power and strangeness leave a deep impression even on the modern civilized mind that has long since given up all traffic with witches.

The second half of the XVIth century finds our attention entirely concentrated on Italy where the rococo was flourishing. Very typical in style is Giorgio Ghisi's "Visitation" with its elaboration of architectural detail and the Michael Angelesque figures in theatrical poses. Here there is a distinct feeling that the burin work is becoming mechanical, the outcropping of that fatal tendency to engrave according to rule which killed the initiative of Italian artists.

The feeble beginnings of engraving in France go back to the late XVIth century. Following the year 1700, France made a distinct contribution in the wonderful school of portraiture which reached its greatest glory during the reign of Louis XIV under the master hand and keen insight of Robert Nanteuil.

But the real pioneer in this field was

Jean Morin. A good twenty-five years older than Nanteuil, his plates cannot be compared for elaboration of detail or perfection of finish, but there is a sincerity in his likenesses, an earnestness of purpose which goes well with his straightforward style of engraving. His work makes one think of the solid Huguenot element in the French nation, unassuming yet very able. Nanteuil, of course, profited by Morin's experience, and brought the art of portraiture to such a high pitch that his genius was fully recognized in his own day. He was commissioned portrait engraver to Louis XIV (of whom he made eleven different likenesses) and has left us a brilliant gallery of notable personages. It is surprising in an age where women played so great a part, to find that there are only seven women among the two hundred and more distinguished patrons who sat for Nanteuil.

Younger men who continued the portrait tradition in a more grandiose and florid style were Gerard Edelinck and Pierre Drevet. They more often reproduced the paintings of others than did Nanteuil. A brilliant plate in the exhibition, is Drevet's rendering of a portrait of Hyacinthe Rigaud, after a painting by Rigaud himself. The texture of the soft fabrics of his clothes and the play of light on the folds of the mantle falling down over the parapet give a full and rich effect.

The dreamy landscapes of Claude Lorrain bring us to the study of the etchings of the collection. There are a few Italian names which should be mentioned here. Another romantic soul, Salvator Rosa comes first with his sketchily drawn warriors and his mysterious female figures. Beside his work the stark realism of that transplanted Spaniard, Josef Ribera, comes as a decided shock. The portrait of a "Man With Warts" is unpleasant in the extreme, but its powerful realism is inescapable.

The Dutch etchings of the XVIIth (Continued on page 11)

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Pennsylvania Shows Lea Collection

(Continued from page 10)

century bring the first real interest in the homely doings of every day life. The importance of the Netherlands in the development of "genre" in art has been too often expounded to need any comment. Ostade and Dusart give us typical street and tavern scenes. The group of animal etchers presents two superb plates by Paul Potter. As might be expected, in one we find two bulls. With lowered heads and braced feet, they butt at one another in what looks like the first encounter of a serious struggle. The second plate depicts a cow in the act of grazing as she moves slowly away from us towards the background of the picture.

And so, last of all, we approach two artists whose works is the crowning glory of the Low Countries. No methods could be more diametrically opposed than those of Van Dyck and Rembrandt. The former has only left us thirteen examples in all, dashed off occasionally as working models for the numerous assistants in his studio who were busy engraving portraits of illustrious personages for his "Iconography." The latter made continuous use of the needle and acid through a long and unusually active career.

The economy of means used by Van Dyck to produce his vivid portraits is a revelation. He has given perfect examples of the power of suggestion inherent in the etched line, which none before him has realized to the full. Take his portrait of "Pieter Breughel the Younger" as an instance. Placed high upon the plate, the head, so utterly finished as to every detail, is at once the focus of our attention. The personality of Breughel reaches out to us across three hundred years, with the strongly lined face and those alert eyes looking out from their deep sockets. The rest of the figure is mere suggestion, a few strokes, fading away into nothing, and yet how much more complete it seems than many another portrait where the artist has lavished all his care in reproducing the sheen of satin or silk, and in so doing has caused us to forget the personality of his sitter altogether. The subtle art of "omission" is great, and rare.

No more striking contrast can be found to this open "sketchy" style, than the atmospheric half-tones so dear to Rembrandt. His was the all-inclusive type of mind. Nothing was too small or insignificant for his observant eye, from the astonished donkey in the "Angel Leaving the Family of Tobias" to the serving maid poking her head out of the scullery window. The emo-

175,000 FRANCS FOR FRAGONARD

PARIS.—There was a large attendance at the Salle Petit on December 10, when the sale began of the collection of M. F. de Ribes-Christoffe, conducted by Me. Lair-Dubreuil and Me. Henri Baudoin, assisted by MM. Feral, Schoeller and Lasquin. A drawing-room decoration attributed to Salembier, composed of painted panels of different dimensions, brought 179,000 francs. The young woman's portrait by Fragonard brought the highest price among the paintings, namely 175,000 francs.

The portrait of the painter Kapeller, by the younger Nattier, signed and dated 1753, reached 38,100 francs. Thirty years ago it was sold for 2,500 francs. The works of the younger Nattier are rare for he died young in 1754. A fine portrait of a man in a black coat by Sir William Beechey, signed and dated 1798, went for 19,000 francs. M. Rosenthal gave 30,000 francs for two portraits of the French school. "La Bacchanale," an important composition by Charles Amédée Philippe Van Loo, who must not be mistaken for the celebrated Carle Van Loo, brought 41,000 francs. "Les Pyramides," a more curious than pleasing picture by Hubert Robert, brought 53,000 francs; "Bergers et Bergères dans des Ruines," also by Hubert Robert, 55,000 francs, and two "Vues d'Italie," by Paul Panini, 50,000 francs.

There were some vases in old Chinese porcelain, among which a pot with cover of the Kang-Hsi period, decorated in blue and white with utensils and emblems, and mounted in Louis XIV gilt bronze, attained 10,200 francs, and a pair of roller vases enamelled in lavender-blue, with decoration of dragons and palms, and mounted in Louis XVI gilt bronze, 78,000 francs.

Princess Galitzin gave 28,500 francs, for a part of the Saxon Marcolini service.

The drawing of "L'Incendie de l'Hôtel Dieu," by Gabriel de Saint-Aubin, attained 35,000 francs.

tional power of such plates as "The Return of the Prodigal" brings us close to the deep humanity and broad understanding of the master. We find it again in the famous "Hundred Guilder Print" (Christ Healing the Sick) which on the one hand shows the pitiful eagerness of those coming to be cured, and on the other the complete indifference of a group of learned old men who appear to be engaged in a scientific dispute over the powers of the Nazarene. The central figure of Christ stands out before those mysterious depths of shadowy space which Rembrandt loved so well.

SOREL COLLECTION SOLD IN PARIS

PARIS.—The sale of Mme. Cécile Sorel's collection was completed on December 7th at the Salle Petit, where the attendance was even larger than that on the preceding day. Me. Lair-Dubreuil directed the sale and the day's total was 3,426,000 francs, which, with the figure obtained on the first day, made the total amount for the sale 4,283,540 francs.

The general interest was directed to the great bedstead in carved, painted and gilt wood, the back of which is ornamented with a wreath of flowers surrounded with Cupid's attributes, and which is covered in blue velvet. The experts, MM. Mannheim and Lasquin, demanded 200,000 francs for the rare piece. It was knocked down to M. Fournes' bid of 211,000 francs.

Other interesting pieces were a carved wood couch-chair dating from the beginning of Louis XV's reign, which brought 66,000 francs. Six large carved wood chairs of the same period reached 230,000 francs, the biggest bid of the sale.

A large Louis XV sofa covered in red and white silk damask went to Comte Louis René de Grammont for 145,000 francs. At the Doucet sale in 1912 this sofa brought 18,000 francs. Another sofa in carved and gilt wood of the Regency period covered with blue velvet brought 100,000 francs. At the Doucet sale it was sold for 18,500 francs.

There was keen bidding also for some of the other furniture. A Louis XV "corbeille" sofa brought 120,000 francs; two Louis XVI armchairs, signed Barat, 61,000 francs, and two Louis XVI armchairs, 70,000 francs. A Louis XVI breast-high piece in mahogany, with two doors, which is attributed to Riesener, reached 63,000 francs, and a large Louis XV flat desk 202,500 francs. Also of the Louis XV period were a small woman's bureau in veneered wood, 45,000 francs; a dressing-table in rosewood, 98,500 francs; a table with a kidney-shaped top, 148,000 francs and a Louis XV chest of drawers, 175,000 francs.

The Louis XIV Beauvais tapestry with a subject after Berain brought 103,000 francs; an eight-leaved screen, in Chinese lacquer, 202,000 francs; a large screen in Coromandel lacquer, 80,000 francs. Two candelabra in gilt bronze of Louis XIV's period which belonged to the De Guise family and which cost 14,000 francs at the Doucet sale, attained 78,000 francs, and two bronze firedogs brought 52,500 francs.

The first part of the sale, on December 6th, began with the drawings and pictures. Two oval canvases by Deshayes, "Le Repos des Bergères" and "La Lavandière," for which the experts asked 40,000 francs, brought 81,000 francs. As a contrast, a woman's portrait by Voiriot, for which they demanded 30,000 francs, went for 39,100 francs.

One of the more remarkable prices was that attained by the bust in terracotta of Mme. Adélaïde, daughter of Louis XV. This life-size portrait,

modeled by J. B. Lemoyne, for which 150,000 francs was asked, fell to M. Lasquin's bid of 120,000 francs. Some of the porcelain brought big bids, although the purchasers evidently did not estimate the pieces as highly as the experts' demands. A large baluster vase in old Chinese porcelain, with a black ground ornamented with shrubs bearing hortensia flowers, went for 70,000 francs,

which is 30,000 francs less than was asked when it was put up.

The two pictures representing "Le Théâtre des Marionnettes au Couvent" and "L'Arrivée au Bal Masqué," Venetian scenes, which were attributed in the catalogue to Longhi, were withdrawn from the sale, as was also a sepia of the French school representing "La Surprise Agréable."

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TIDINGS OF GREAT JOY

Christmas this year comes just in time for these have been troublous days. Wit! Dossena fooling the experts, and some of the experts trying to fool themselves and Walter Pach banging so many kindly gentlemen on the nose, good will has almost fled the earth. To make life a little gayer, we might remind some of our museum friends that not so long ago Kelekian had a sale of the kind of art they then thought mad and wouldn't buy. And now, according to the latest reports, such a collection could not be gathered for less than a million or two—five or ten times its price a few years ago. Yet, even without Walter Pach's help, the day of Ananias is on the wane. And the recent Knoedler show, also composed of pictures which worthies have scorned, created a record for sales.

These entertaining facts are presented to our readers as a Christmas gift and, though some may find it a little shopworn, we fear that there may be those who will still regard it as too new and untried to be useful. But let us assure you that it is not a matter of "off with the old, on with the new." That would be for a New Year's greeting and it's too early yet to get mixed on our dates. Rather we would advise a complete slucking off of these new forms of art which the academies have foisted upon us, the pretty, silly portraits, empty landscapes, grandiose murals and sentimental sculpture. We have been led into paths of unrighteousness; if you don't believe it, read Pach, and have not only sinned, but lost money. That last clause may be redundant.

Christmas is here for all who can appreciate it and the glad tidings that we bring are that art is not dead but alive, that the fine fire which keeps the old masters vital, still burns in our contemporaries and that all who will may warm themselves thereby.



PORTRAIT OF LORD DEVLIN

By GILBERT STUART

This portrait, one of the few which Stuart signed, was recently discovered by Mr. Sawitzky in Ireland. It has been brought to America by M. Knoedler & Company

WHAT IS AN ART CENTER

The aesthetic energies of our smaller cities, for some years past satisfied with the acquisition of more beautiful bathrooms than have ever been known in any previous period of civilization, have recently turned towards art. Aided and abetted by the Rotary Clubs and the Chambers of Commerce, they have come to realize that pictures in the home and a few graceful sculptures in the garden, are quite as important as an automobile in the garage.

Once awakened to the importance of art, the provinces have shown themselves no laggards. Civic pride bids fair to create countless art centers, where every householder may point proudly to his handsomely framed painting in the parlor, his graceful nymph prancing paganly in his well trimmed garden. Art in its more easily digestible forms has thus become the new symbol of prosperity and civic pride, a genuine boom to realtors and city fathers who had exhausted more materialistic sources of local pride.

It is at last apparent that many of our smaller cities bid fair to rival New York, where even the most ardent patriots must admit to benighted sections of the Bronx and Harlem where the quota of art consumption is very small indeed. Of course all of this at last brings up the ungrateful query: "What is an art center?"

It would be un-American to deny the importance of per capita consumption. Manufacturing centers are obviously

places where the most manufacturing occurs. Art centers, to pursue the same relentless logic, must be those places where the most art is sold. Of course there are questions of quality and appreciation. But as Mr. Mack says to Mr. Moran: "What's your idea in bringing that up?"

OBITUARY

ARTHUR B. DAVIES

By DR. GUSTAVUS A. EISEN

A great artist, a mystic thinker, a genius, a good man, a dear friend is gone. The death of Arthur B. Davies has left a void, not alone in the realm of art, where he stood apart, but among those who knew him best, a void which can never be filled, a space which he alone was destined to tenant. Among lovers of art he will be missed as a harbinger of what is best and most worthy in art. His friends will feel deeply their loss with anguish and lament, will shed their tears of grief, silently and willingly with tender hands scatter the lilies of peace over a memory which can never be dimmed. Some who remember our friendship and our collaboration in some matters of art in which we joined our studies, have requested me to carve his rune even as the tidings of his death strike us with dismay. I can add but little to what perhaps every one has long known.

Some have praised Davies to the skies,

others claim that they do not understand his work which differs in almost every detail, as well as in general conception and composition, from that of other contemporary artists, but few have given us the real reason why to some he was so inimitably great, and to others beyond appreciation. Davies' art covered many fields and many styles and periods. He has passed through them all with equal eagerness and enthusiasm, always with some, often with great success. But all ended just as we were waiting to behold its climax. He had painted and sculptured in the archaic Greek, in the Egyptian, in modernism, and in the exclusive realm of his own. The archaic Greek seemed to fascinate him the most and he reeled with ecstasy before the archaic sculptures in the Museum of Athens. He searched Greece and all the collections of Europe for the fragmentary remains of the works of Scopas which filled him with wonder and inspiration, and I remember how a bronze head of a nymph torn from a relief attributed to that master haunted him for days and weeks. Then it was the Greek painted figures and painted sculptures which occupied his studies during months or years, and as a result we find him carving in marble and bronze, and painting marble slabs with colors of wax, a work which led to the discovery of the ancient technic wherewith it was accomplished, unexpectedly quite different from what had been generally accepted. Then came the Antioch Chalice in our lives, and Davies stood by admiring, criticising, advising as the work of unravelling the mystery progressed. It was during this period, some ten years ago, that Davies came to me with the news that the Greek art contained something which no one had ever seen nor suspected. He showed

me the visible effects and asked me to find the cause. The cause was the result of inhalation, the intake of air in the human body, the swelling upwards, the designing of the living on the wave crest of the intake of breath, instead of in the vale of exhaust as in most art in our time. As a result Davies at once set to work to create figures, landscapes and what not in painting, sculpture, modeling, even in wax, which possessed the same wonderful suggestion of actual life as seen in the best Greek works. In fact, so impressed was he by this discovery that he actually set to work and retouched hundreds of his old paintings with comparatively few strokes of his brush, thereby magically as it were infusing new life and new beauty rivaling the best in classic art. At this point in his art, Davies insisted that I should accept his choice and become one of the six collaborators in the Duncan Phillips works—Arthur B. Davies, the five others having been selected by the editor. To this essay I can add nothing new, and can but repeat "Davies recovered in his own art the inhalation of the Greeks," and combined it with his own ideas of composition, symbolism and technic. The coloration in his best works is unsurpassed, brilliant and mystically harmonious, every tint like that of some precious jewel, where every color and every ray of light stands in full harmony with its mates and the whole. The first quality in Davies art is beauty, which should be the first quality in any art; the second its coloration; the third a perfect drawing, the whole suffused by a mystic, partly hidden, symbolism and meaning, not always easily unravelled, but which when understood gives to the whole a character and quality not shared by the works of any other artist, ancient, medieval or modern. Davies' art was a divine art, a glorious inspiration, not perhaps always in the subject of his brush, but in its effect. His paintings come to us as messengers from afar, with messages of cheer, beauty and delight, radiating in every direction that divine glory and happiness of which he himself was the greatest envoy to those few who dwell in the light of his friendship, confidence and thoughts. He has left the world an inheritance which will be fresher and more glorious as time passes, which no era can cover with the veil of oblivion, which will require no redemptions and resurrections, a continued inspiration to all willing to accept, listen and behold. The memory of his work will be the guiding star to many. To none can it ever be dimmed.

By F. NEWLIN PRICE

Arthur B. Davies 1862-1928. The tragedy and mystery of his death passes, his life lives on. Into the world of esthetic emotion he has poured a perennial stream of art wealth. From his boyhood in Utica, New York, through a clerkship in Chicago, to his struggle in New York, London, Paris and Florence, a constant elaboration of beauty poured forth from a mind and heart and soul in absorption absolute. His media was unlimited, from sculptured wood and ivory and marble and wax to lithograph and etching, to watercolor and oil, from enamel and glass to Gobelin tapestry and rugs of fine weave. Such was the gamut of his genius. His works must through generations inoculate the flora of world art, increase its beauty.

As a friend his stimulus reached all who asked, until late in years to effect his work he must needs be a recluse. His saying "Get busy, God does not speak in words," or "Time and industry cure all evils, right all wrongs." As a friend, remote, from an ivory tower he casts the spell of his encouragement. In his work to all who studied he gave fruit.

As a master he has died in Florence, the land of his beloved Florentines, whose priceless heritage he in time will rival. For me a king is dead yet long to live. I recall a day in Paris and the Museum Compari Trocadero, where Mr. Davies spoke of architecture and sculpture and traced its growing from the Saracens in three great rivers of art, through Russia, Italy, and Spain to climax and end in the Gothic of France in the XIVth century. His interest was not only in the Gothic, he loved Cyprus and Crete and India and the Chinese, together with the greatness of Manet. To me a king is dead to live for long.



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Knoedler's Bring Signed Painting By Gilbert Stuart to America

One of the eleven portraits which Gilbert Stuart signed was found recently in Ireland by Mr. William Sawitzky and has been brought to America by M. Knoedler and Company. It is one of five hitherto unrecorded portraits by Stuart discovered by Mr. Sawitzky during a search in England and Ireland for portraits which, although known to have existed, have disappeared. There are according to Mr. Sawitzky, about one hundred of these "lost" portraits. Some of them have undoubtedly been destroyed and others are hidden either by wrong attributions or forgetfulness. A number of portraits have been found since the publication of Lawrence Park's monumental work which Mr. Sawitzky completed.

The Knoedler portrait, which we reproduce on page 12, is of Lord Devlin, afterward eighth Earl and first Marquess of Westmeath. It was painted about 1791-2 and is one of the very few portraits in which Stuart employed a landscape background.

Mr. Sawitzky has written that it "was painted in Ireland, about 1791 or 1792, when the subject was six or seven years of age. The canvas measures 40 by 50 inches. No other full-length Stuart portrait of a child is known. The boy is dressed in a short jacket of scarlet, with

large white collar, cream colored breeches, gray stockings and black shoes. His large hat and its three ostrich plumes are black. Of all the thousands portraits by Stuart less than thirty have landscaped backgrounds and the trees in this painting deserve special attention—they are worthy of Gainsborough. In addition, the signature 'G. Stuart' appears on the collar of the dog, a most interesting feature, as only eleven other signatures by Stuart are known."

HENDECOURT DIES IN PARIS

PARIS.—Viscount Bernard Hendecourt died December 15th at his Paris residence, 7 Rue Bayard, *The Herald-Tribune* of New York, reported recently. He was well known in social and artistic circles in New York. He was a sportsman, a member of the Jockey Club de France, and during the war he served with the French air force.

Before the war Viscount Hendecourt joined the firm of Durlacher Brothers, art dealers, in London, and in 1919 he came to New York and established an American branch of the firm. He was widely known as an expert in Italian pictures. Viscount Hendecourt was unmarried. A brother, Viscount Louis Hendecourt, and a sister, Mlle. Alix Hendecourt, survive.

RYKSMUSEUM GETS FAMOUS PAINTINGS

AMSTERDAM.—After a lapse of a few years since the acquisition of the splendid group of Italian paintings belonging to the Grand Duke of Oldenburg, the Ryksmuseum has been very fortunate in 1928 in adding some high class works of art to its treasures. The Huldshinsky Metsu, the famous "Sick Child," was donated and recently the fine Pieter de Hoogh from the Six collection entered the museum and also Rembrandt's study for his "Anatomy of Dr. Deyman." This summer Mr. and Mrs. J. C. J. Drucker of London, who are among the museums' greatest benefactors, changed their loan of a pair of exceptionally beautiful and rare black K'ang-hsi hawthorn vases into a gift. There are only a few other pairs known of this quality and the donors have refused an offer as high as 12,000 pounds sterling on these. The last valuable addition is a "Portrait of Alessandro Dei Medici" by Pontormo, not only important for its intrinsic artistic value but also for the fact that the museum already received with the Oldenburg pictures an effigy of a Medici princess by the same master.

Of great importance for the museum's future development is the announcement made by the Minister of Education, Arts and Science, that the amount available

SIR JOSEPH DUVEEN

Under the general title "Who is Who" and the subtitle "Englishmen Whom One Should Know," the Berlin paper B. Z. MITTAG published, on November 13th, a remarkable appreciation of Sir Joseph Duveen by Rom Landau. An excellent translation, accompanied by the original article, has been sent us by a correspondent and is printed below.

He is a director of a kingdom which is supposedly the least likely to tolerate a dictator—the kingdom of art. Although he is no "expert," whose expertises are paid for in gold, no museum director with regard to whose new acquisitions long articles are printed, nor a collector with celebrated "treasures," yet his word and his judgment in matters of art are unshakable law. And he is "only" an art dealer. The fifty-eight year-old man with the surest artistic judgment in England has been an art dealer for more than forty years. When he appears at an auction people realize

for purchase will be considerably augmented. If Parliament approves, which will undoubtedly be the case, this museum and the Mauritshuis henceforth will have together 75,000 guilders more at their disposal for new acquisitions.

L. J. R.

that something extraordinary is going to be knocked down, but competitors also realize that not one of the works which he has decided to purchase will belong to another. Some one once called him the emperor of art. And rightly so; the assurance, earnestness and dignity with which he sold the finest Raphaels to buyers in the States, have the absolute character of an emperor.

But it is not for the imperial character of his genius as an art dealer, but for his breadth and generosity as a patron of art, that England treasures him. Duveen is in all probability the only living art patron who can compare with those of Roman or Renaissance days. When he dispenses gifts, he does so generously, democratically and wisely. He is the founder of half the Tate Gallery; he is donating a new wing to the National Gallery. Everywhere in England where art seeks a popular home, he appears. Yet he has by no means sold his soul to the dusty gods of antique times. He is to the same extent a helper of the living and of the creating artists. He is the originator of the idea of organizing on the *Berengaria* an exhibition of the works of young artists, which can thus be seen and purchased by travellers to and from America. To him are due the numerous exhibitions of the young generation, thanks to which many an unknown painter has made his name and his career. He gave the funds for the frescoes in the Tate Gallery which gave a young painter inspiration, work and a living for a long time. An art patron worthy of his spiritual forefathers, an example to his colleagues in the business and to philanthropists.

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Complete Prices Of Pissarro Collection Sale

(Continued from page 1)
the price asked was 150,000 francs, went to Durand-Ruel for 106,000 francs.

M. Bergand, of the Petit Galleries, paid 160,000 francs for "L'Eglise Saint-Jacques à Dieppe, le Matin," although the other view of Saint-Jacques, "L'Après-midi," went for 120,000 francs. The same purchaser obtained "Les Baigneuses" for 108,000 francs. Finally, I will name two landscapes, "Novembre à Eragny," which brought 122,000 francs, and "Vue de Bazincourt pendant l'inondation," 120,000 francs.

There were only two American buyers, Mr. Knoedler, to whom went "Pommiers à Eragny par Matinée de Soleil," dated 1903, for 75,000 francs; and Mr. Harlan Miller, Second Secretary of the United States Embassy, who acquired three little pictures, "Saint-Martin à Pontoise," for 5,500 francs, "La Récolte de Pommes de Terre," 4,500 francs, and "Paysanne dans un Champ de Choux," 7,500 francs.

A pastel, "Bouquet de Chrysanthèmes," brought 25,000 francs; another pastel, "Vue près de la Fenêtre," 22,500 francs.

Finally, among works of other artists, "La Jeune Fille en Buste," by Mary Cassatt brought only 34,000 francs, although experts valued it at 40,000 francs. A watercolor by Manet, "Marine," went for 35,000 francs. To close, I will mention the price of 190,000 francs paid for a painting of Claude Monet's "Effet de Neige" by M. Eknayan. This was one of the last numbers sold.

The total sum of the day's sale rose to 3,870,950 francs.

The complete list of prices follows:

PASTELS, DRAWINGS, WATERCOLORS AND ETCHINGS BY PISSARRO

- 1—"Bergère assise." Sketch, 81 cent x 65 cent. 1,000 fr.
- 2—"Les Chevaux de bois." Sketch, 62 x 78 cent. 22,500 fr.
- 3—"Tête de paysanne au madras." Sketch, 42 x 47 cent. 8,000 fr.
- 4—"Paysage à Lower Norwood." Watercolor, 25 x 38 cent. 9,100 fr.
- 5—"Femme ravaudant des bas." Watercolor, 28 x 22 cent. 10,200 fr.
- 6—"Les Funérailles du Cardinal Bonnechose, a Rouen." Watercolor, 21½ x 27½ cent. 10,000 fr.
- 7—"Gardeuse de vache." Gouache, 57 x 46 cent. 14,000 fr.
- 8—"Paysage au soleil couchant." Gouache sur soie, 33 x 66 cent. 9,000 fr.
- 9—"La Foire de Gisors." Gouache, dated 1880, 30 x 24 cent. 18,000 fr.
- 10—"Labourage." Gouache, 30 x 18 cent. 9,000 fr.
- 11—"Paysanne." Pastel study for "La Cause." 63 x 52 cent. 10,000 fr.
- 12—"Paysanne vue de dos, la main gauche sur la hanche." Pastel, 64 x 48 cent. 15,500 fr.
- 13—"Soleil couchant à Eragny." Pastel, 17 x 23 cent. 4,500 fr.
- 14—"Père à Eragny." Pastel, 22½ x 29½ cent. 5,300 fr.
- 15—"Bouquet de chrysanthèmes sur une table." Pastel, dated 1881, 61 x 45 cent. 25,000 fr.
- 16—"Deux Paysannes assises sur les bords d'un chemin." Pastel, 42 x 52 cent. 18,000 fr.
- 17—"Portrait de Felix." Pastel, 55 x 38 cent. 14,500 fr.
- 18—"Pres de la fenêtre, rue des Trois-Frères." Pastel, 36 x 25½ cent. 22,500 fr.
- 19—"Paysanne attachant sa marmotte." Etching heightened with pastel, 27½ x 21 cent. 6,000 fr.
- 20—"Paysan et paysannes cueillant des choux." Washed drawing heightened with gouache, 34 x 30½ cent. 4,500 fr.
- 21—"Paysanne vue de Jos, assise et attachant sa marmotte." Gouache, dated '90, 30 x 26 cent. 9,050 fr.
- 22—"Portrait de Cézanne." Pencil drawing, 16 x 11 cent. 6,200 fr.

PAINTINGS BY PISSARRO

- 23—"Jardin à Pontoise." Canvas, dated 1877, 1 m. x 65 x 1 m. 26; P. Rosenberg 300,00 fr.
- 24—"Route de Versailles à Louveciennes." Canvas, dated 1870, 1 metre x 81 cent. 147,000 fr.
- 25—"La Causette." Canvas, dated 1892, 89 cent. x 1 m. 16. 173,000 fr.
- 26—"La Vieille Route d'Ennery à Pontoise." Canvas, dated 1877, 92 cent. x 1 m.

- 50—"Paysage à La Varenne-Saint-Hilaire." Canvas, dated 1866, 91 cent. x 1 m. 35,100 fr.
- 51—"Paysage à Osny, pres Pontoise." (1883). Canvas, 70 cent. x 1 m. 26. 55,000 fr.
- 52—"La Mere Jolly." Canvas, dated 1874, 1 metre x 81 cent. 106,000 fr.
- 53—"Les Baigneuses." Canvas, dated 1896, 73 x 92 cent. 108,100 fr.
- 54—"L'Eglise Saint-Jacques, a Dieppe, matin; soleil." Canvas, dated 1901, 73 x 92 cent. 160,000 fr.
- 55—"L'Inondation à Bazincourt; effet de soleil" (1892). Canvas, 65 x 92 centimètres. 28,000 fr.
- 56—"Nature morte." Canvas, dated 1867, 81 cent. x 1 meter. 65,000 fr.
- 57—"Vue de Bazincourt; Inondation." Canvas, dated 1892, 65 x 92 cent. 120,000 fr.
- 58—"La Sente du Chou, pres Pontoise." Canvas, dated 1878, 56½ x 92 cent. 176,000 fr.
- 59—"Portail de l'église Saint-Jacques, a Dieppe, apres-midi; temps gris." Canvas, dated 1901, 81 x 65 cent. 120,000 fr.
- 60—"Jardin à Eragny." Canvas, 65 x 81 cent. 16,000 fr.
- 61—"Novembre à Eragny." Canvas, dated '98, 60 x 81 cent. 122,000 fr.
- 62—"Le Jardin de Kensington, a Londres." Canvas, dated 1890, 54 x 73 cent. 43,000 fr.
- 63—"Portrait de Jeanne R. Pissarro." Canvas, 73 x 60 cent. 31,000 fr.
- 64—"Printemps à Eragny" (vers 1900). Card-board, 59½ x 73 cent. 80,000 fr.
- 65—"Mademoiselle Jeanne au jardin." Canvas, 73 x 60 cent. 32,500 fr.
- 66—"Femme étendant du linge" (vers 1890). Canvas, 73 x 59 cent. 20,100 fr.
- 67—"La Place du Carrousel, a Paris." Canvas, dated 1900, 54 x 65 cent. 70,000 fr.
- 68—"Pommiers à Eragny; matinée de soleil." Canvas, dated 1903, 54 x 65 cent. 75,000 fr.
- 69—"Jeune Mere assise dans un jardin et tenant un enfant sur les genoux." Canvas, dated 79, 38 x 46 cent. 40,100 fr.
- 70—"Une Rue à La Roche-Guyon" (1867). Canvas, 50 x 61 cent. 20,500 fr.
- 71—"Minette dans la salle à manger." Canvas, 46 x 35 cent.; P. Rosenberg. 28,000 fr.
- 72—"Baigneuses." Canvas, 41 x 33 cent. 30,000 fr.
- 73—"La Tour du Telegraph, a Montmartre." Canvas, 40 x 32 cent. 21,500 fr.
- 74—"Jeune Homme écrivant devant une fenêtre." Bois, 24 x 15½ cent. 5,600 fr.
- 75—"La Port de Dieppe par temps de brouillard" (1902). Canvas, 22 x 27 cent. 13,500 fr.
- 76—"Paysage à La Varenne-Saint-Hilaire" (1865). Canvas, 18 x 35 cent. 4,900 fr.
- 77—"Bouquet de fleurs." Paper, 17 x 13 cent. 11,500 fr.
- 78—"Paysanne portant une manne." On zinc, 15 x 11 cent. 11,000 fr.
- 79—"La Saint-Martin, a Pontoise." Painted on faience, 19 x 39 cent. 5,500 fr.
- 80—"La Cueillette des pommes." On faience, 19 x 39 cent. 9,000 fr.
- 81—"La Récolte des pommes de terre." Painted on faience, 19 x 18 cent. 4,500 fr.
- 82—"Paysanne dans un champ de choux." On faience, 19 x 18 cent. 7,300 fr.

PASTELS, WATERCOLORS AND DRAWINGS BY VARIOUS ARTISTS

- 60—"Cassatt, Mary. "Jeune Fille en buste." Pastel, 59 x 48½ cent. 34,600 fr.
- 61—"Cézanne, Paul. "Pissarro vu de dos." Pencil sketch, 12½ x 15 cent. 6,200 fr.
- 62—"Cézanne, Paul. "Portrait de Camille Pissarro allant peindre." Pencil drawing, 21 x 13 cent. 10,000 fr.
- 63—"Cézanne, Paul. "Etude de femme." Pencil sketch, 21 x 13 cent. 10,000 fr.
- 64—"Gautier, Amand. "Paysage avec rivière; effet d'orage." Pastel, 30½ x 39½ cent. 1,600 fr.
- 65—"Guillaumin, Armand. "Paysage." Pastel, 36 x 50 cent. 2,600 fr.
- 66—"Guillaumin, Armand. "Tête de femme." Pastel, 43 x 36 cent. 13,000 fr.
- 67—"Jongkind, Johann-Barthold. "Le Phare; vue prise à Honfleur." Watercolor, dated '65, 30 x 43 cent. 8,500 fr.
- 68—"Manet, Edouard. "Marine." Watercolor, 20½ x 28 cent. 35,000 fr.
- 69—"Manet, Edouard. "Tête de femme." Ink drawing, 15½ x 12 cent. 6,000 fr.
- 70—"Manet, Edouard. "Tête de femme." Ink drawing, 15½ x 12 cent. 15,100 fr.
- 71—"Piette, L. "Camille Pissarro peignant en plein air." Gouache, 27 x 33 cent. 6,100 fr.
- 72—"Piette, L. "Le Jardin de l'Ermitage, a Pontoise." Gouache, 29 x 48½ cent. 5,200 fr.
- 73—"Seurat, Georges-Pierre. "Etude de femmes." Conte crayon, drawing, 29½ x 23 cent. 35,000 fr.

PAINTINGS BY VARIOUS ARTISTS

- 74—"Cézanne, Paul. "Trois Baigneuses." Paper mounted on canvas, 22 x 33 cent. 48,100 fr.
- 75—"Delacroix, Eugene. "Paysage avec rochers." Paper mounted on canvas, 21 x 30 cent. 23,100 fr.
- 76—"Dufeu, Edouard. "Entree de ville; vue prise en Orient." Panel 37x46 cent. 7,500 fr.
- 77—"Guillaumin, Armand. "Le Chemin montant." Canvas, 54½ x 45½ cent. 6,500 fr.
- 78—"Guillaumin, Armand. "Les Saules." Canvas, 49 x 60 cent. 10,000 fr.
- 79—"Guillaumin, Armand. "Nature morte: vase, assiette et biscuits." Canvas, 50 x 61 cent. 18,000 fr.
- 80—"Guillaumin, Armand. "Les Abords de la ferme." Canvas, 40 x 54 cent. 13,000 fr.
- 81—"Guillaumin, Armand. "Notre-Dame de Paris, vue prise du Quai d'Orleans." Canvas, 24 x

- 32 cent. 24,200 fr.
- 82—"Hoschedé, Blanche. "Les Moyettes." Canvas, 50 x 73 cent. 1,000 fr.
- 83—"Le Bail, Louis. "L'Hiver, temps de neige." Canvas, 61 x 45½ cent. 900 fr.
- 84—"Luce, Maximilien. "Vue prise à Montmartre." Canvas, dated '87, 46 x 81 cent. 36,000 fr.
- 85—"Luce, Maximilien. "Les Bords de la Seine a Rolleboise." Cardboard, 52 x 68 cent. 20,000 fr.
- 86—"Luce, Maximilien. "Effet de neige à Montmartre." Cardboard, 35½ x 48½ cent. 17,000 fr.
- 87—"Luce, Maximilien. "Parizelle a la peche (Bas-Meudon)." Panel, 21 x 33 cent. 4,000 fr.
- 88—"Monet, Claude. "Effet de neige." Canvas, 65 x 81 cent. 190,000 fr.
- 89—"Rysseberghe, Theodore Van. "Jeune Fille assise dans un fauteuil." Canvas, 65 x 54 cent. 1,300 fr.
- 90—"Seurat, Georges, Pierre. "Homme dans une barque." Panel, 16 x 25 cent. 58,100 fr.
- 91—"Signac, Paul. "Bains sur la Seine." Canvas, 33 x 46 cent. 54,000 fr.
- 92—"Sisley, Alfred. "Interieur de ferme." Canvas, 32 x 45 cent. 10,000 fr.

AUCTION REPORTS

DE BAYO COLLECTION OF PAINTINGS

American Art Association—The collection of French and Spanish paintings formed by the late Don Eugenio L. De Bayo was sold on December 12th. The total of the sale was \$64,290. Important items and their purchasers follow:

- 13—"Jégas, Hilaire Germain. "Une Danseuse." Pastel, 8 in. x 4½ in.; M. Hilquit. \$525
- 33—"Florin, Frans. "Portrait of a Nobleman in Black." Panel, 27½ in. x 20 in.; Boehler and Steinmeyer. \$700
- 34—"Oudry, Jean Baptiste. "Still Life." Canvas, dated 1740, 39 in. x 35½ in.; F. Kleinberger. \$700
- 35—"Fragonard, Jean-Honore. "Jeu de Collin-Maillard." Canvas, 35½ in. x 26½ in.; M. Sterner. \$1,400
- 64—"David, Jacques Louis. "Napoleon and His Mother, Letizia Bonaparte." Canvas, 39½ x 32 in.; F. Kleinberger. \$600
- 65—"Lucas, Eugenio. "Seguidilla." Canvas, dated 1859, 38½ in. x 30½ in.; M. Sterner. \$1,200
- 71—"Netherlandish School. "Triptych: Scenes from the Passion." Triptych panel, circa 1550, 17 in. x 24 in.; M. Sterner. \$1,675
- 73—"Master of the Legend of St. Catherine. "Vierge allaitant l'Enfant." Panel, circa 1500, 16½ in. x 12 in.; M. Sterner. \$4,500
- 74—"School of Antwerp. "Virgin and Child with St. Joseph." Canvas, circa 1520, 13 in. x 9½ in.; M. Sterner. \$1,000
- 75—"Goya y Lucientes, Francisco. "A Young Lady with a Fan" (Countess Maria Josefa Frutos). Canvas, about 1800, 32½ in. x 26½ in.; Boehler and Steinmeyer. \$8,000
- 76—"El Greco (Domenico Theotocopoli). "The Crucifixion." Canvas, about 1590, 41½ in. x 27½ in.; Boehler and Steinmeyer. \$23,000
- 77—"Del Mazo, Juan Baptiste. "Archduchess Marguerite of Austria." Canvas, 72 in. x 40 in.; M. Sterner. \$4,000
- 79—"De Morales, Luis (El Divino). "Ecce Homo." Panel, 17½ in. x 11¼ in.; A. Simson. \$800
- 90—"El Greco (Domenico Theotocopoli). "St. Francis Receiving the Stigmata." Canvas, 25½ in. x 19 in.; M. Sterner. \$1,700

KARL FREUND COLLECTION
Anderson Galleries—European and oriental sculpture for interiors and gardens together with furniture and objects of art recently acquired abroad by Karl Freund were sold on December 13th, 14th and 15th. The grand total for the sale was \$60,445. Important items and their purchasers follow:

- 70—Turned walnut high stool. French, circa 1630; Miss H. Counihan, agent. \$360
- 74—Carved marble portrait bust of a child by a master close to Fajon. French XVIIIth century; Miss A. Furushima, agent. \$3,750
- 79—Very small sofa table of the Sheraton

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- period. English, circa 1795; Mrs. W. S. Peters. \$300
- 83—"Georgian iron bench. English, circa 1785; Mr. Philip N. Goodwin. \$360
- 94—"Iron fountain figure of a dog; Miss H. Counihan, agent. \$350
- 107—"Stone sundial on stand. French, circa 1780; Miss H. Counihan, agent. \$340
- 112—"Georgian knee-hole dressing table of natural pine. English, circa 1785; Miss H. Counihan, agent. \$650
- 138—"Large wrought iron weathervane shaped as a gilded cock. French, XVIIth century; Mr. F. Silverman. \$375
- 143—"Wrought iron sign with cock on potence. Swiss, early XVIIIth century; Mrs. C. V. Bates. \$310
- 160—"Bronze fender of the Directoire period. French, late XVIIIth century; Miss H. Counihan, agent. \$340
- 251—"Carved white marble statue of Abundantia. Roman, IInd century, B.C.; order. \$325
- 276—"Aubusson carpet of the Directoire period. French, late XVIIIth century, 12 ft. x 10 ft. 7 in.; Mr. Philip L. Goodwin. \$925
- 189—"Mahogany glass cabinet inspired by Hepplewhite. English, early XIXth century; Miss Irene Richards. \$700
- 295—"Carved stone statue of a levrier. Burgundian, early XVIIIth century; Mrs. M. G. Goodbody. \$700
- 296—"Gothic linen-fold chest of walnut. French XVth century; Miss H. Counihan, agent. \$320
- 312—"Stationary wainscot screen of walnut. Breton, dated 1729, 7 ft. 2 in. x 10 ft. 4 in.; Mr. Thomas H. Ellett. \$375
- 318—"Polychromed late Gothic carved stone statue of a saint. French, late XVth century; Mrs. R. B. Maltby. \$320
- 319—"Lead fountain figure of a sea-horse; English, late XVIIth century; Miss H. Counihan, agent. \$1,150
- 326—"Pair of carved stone sea horses. Charles II period; Mr. Joseph M. Dohan. \$675
- 362—"Two painted terra cotta sphinxes of the Louis XV period. French, mid-XVIIIth century; Miss Irene Richards. \$1,050
- 369—"Pair of terra cotta groups of the Louis XV period; children astride goats. French, mid-XVIIIth century; Mr. Vincent T. Barrett. \$7,800
- 373—"Group of four terra cotta statues; the four seasons. French, mid-XVIIIth century; Miss H. Counihan, agent. \$750
- 376—"Alken, Henry. "London to York in a Snowdrift." Oils on mahogany panel, dated

- 1839, 14½ x 24½ in.; Miss Irene Richards. \$1,500
- 377—"Alken, Henry. "Hounds Stopping a Coach." Oils on mahogany panel, dated 1839, 15½ x 21 in.; Miss Irene Richards. \$1,100
- 378—"Alken, Henry. "The Coach from Leeds to York." Oils on mahogany panel, dated 1841, 14½ x 24½ in.; Mrs. F. C. Brown. \$1,350
- 385—"Nottingham alabaster figure of a praying angel. English, early XVth century; Miss H. Counihan. \$625
- 403—"Baigneuse: a statue of staniferous faience. French, XVIIth century; Mr. W. P. Arnold. \$850
- 412—"Magnificent pair of turquoise-blue terminal statues of dogs Foo. Ming; Mr. Vincent T. Barrett. \$3,600

DEMIDOFF GOLD PLATE

Anderson Galleries—Gold plate made by Claude Odier for Count Nikolai Demidoff, with other objects of art from the same source were sold on December 15th. The total for the sale was \$40,730. Important items and their purchasers follow:

- 27—"Jardiniere of vermeil. Weight about 122 ounces; Miss Irene Richards. \$1,850
- 28—"Jardiniere of vermeil. Weight about 122 ounces; Burnet-Clark, Ltd. \$1,450
- 32—"Pair of urn-shaped coolers of vermeil. Total weight about 308 ounces; Burnet-Clark, Ltd. \$2,400
- 33—"Pair of urn-shaped coolers of vermeil. Total weight about 308 ounces; Miss H. Counihan, agent. \$1,600
- 40—"Pair of sauciers on mermaid body plinths, of vermeil. Weight with double lining, about 240 ounces; Burnet-Clark, Ltd. \$1,100
- 41—"Pair of coolers of vermeil. Weight about 218 ounces; Miss Irene Richards. \$1,050
- 42—"Soupiere and cover on three standing caryatids of vermeil. Weight about 544 ounces; order. \$4,500
- 43—"Soupiere and cover on three standing caryatids of vermeil. Weight about 544 ounces; Burnet-Clark, Ltd. \$1,100
- 46—"Pair of circular soupieres of vermeil. Weight about 640 ounces; Miss H. Counihan, agent. \$1,300
- 47—"Pair of soupieres of vermeil. Weight about 640 ounces; Leo Elwyn and Company, Inc. \$1,100
- 50—"Pair of moutardiers of vermeil. Weight about 68 ounces; Miss H. Counihan, agent. \$1,650

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FOREIGN CORRESPONDENCE

BERLIN LETTER

De la Faille's Book on Van Gogh Activities of the Kunstkommission German Railroad Issues Art Guide Exhibition of Hamburg Art Berliner Kunstler Changes Policy No Jury Show at the Glaspalast

By FLORA TURKEL-DEI

At the present time the discovery of art forgeries seems to be in vogue. No sooner are numerous articles published on Alceo Dossena, the unconscious forger of Italian Renaissance sculptures, than public opinion is again stirred by the news that a comparatively large number of attested paintings by Van Gogh are suspected of being forgeries. It has become known that the Dutch expert, De la Faille, intends to declare in a forthcoming publication that he is forced to withdraw the attribution to Van Gogh of certain paintings which are included in his recently published catalogue of the oeuvre of that artist.

The art dealer, Otto Wacker of Berlin has been mentioned in connection with this affair since the paintings in question are or have been in his hands. In fact, experts are not in accord on the subject and I hear that by many Mr. De la Faille's publication is considered premature and precipitated. Certainly even an expert is liable to error and such a case as this should be studied and investigated thoroughly. The intricacy of the problem demands that information be drawn from every possible source. The mere fact that these paintings are sufficiently fine to have undisputedly borne the name of Van Gogh for so many years and to have been admired and acknowledged by so many connoisseurs in this special field makes it imperative that any assertion of their spuriousness be proved with the greatest care.

Another renowned expert on Van Gogh, J. Meier-Graefe, declares in the *Berliner Tageblatt* that he will not give his opinion on this matter until further information has reached him. With the exception of Mr. De la Faille, Dutch experts have not expressed doubts in regard to the authenticity of the paintings.

Rumors of the intended acquisition of a private collection by the municipal authorities of this city are in circulation. At present Berlin has no municipal museum but she has a "Kunstkommission," a committee charged with the acquisition for such an institution, to be established in the future. It is evident that this committee is yearning for action and is anxious to prove its qualifications. The purchase, during the last few years, of a number of paintings and sculptures of comparatively little significance and of rather conservative taste is proof of this.

Certainly, on the ground of quality, there can be no objections to the Böhm collection, the acquisition of which is now being considered. It is well known that this Berlin collection contains many valuable paintings by German masters of the XIXth century—Leibl, Trübner, Liebermann, Thoma, Feuerbach, Slevogt and Corinth. However, these artists are already splendidly represented in the national gallery, and there seems to be no cogent reason for assembling an additional gallery of the art of the XIXth century. Furthermore, the tremendous rise in prices during the last decade makes any attempt to rival the National Gallery's collection absolutely hopeless. It may be doubted also whether it is wise for an impoverished country like Germany to spend large sums for the accumulation of paintings by deceased artists when those of this generation are in need. On the other hand, Berlin art offers a hitherto unexplored field for the activities of the Kunstkommission. A gallery of paintings dealing with this city, her development, her increased dimensions and beauty, would notably increase her attractions in the domain of art.

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PORTRAIT OF WILLIAM T. DEWART, PUBLISHER OF THE NEW YORK SUN
By FRANK O. SALISBURY
Included in the Salisbury exhibition at the Anderson Galleries

The German Railroad Information Office has issued a booklet entitled *Germany, All about Artists and Art*, the text of which is from the pen of the late Fritz Stahl, the renowned art critic of the *Berliner Tageblatt* and the author of many important books on art. This short and succinct resumé of Germany's art treasures of the past is a masterpiece of conciseness. It not only enumerates our most important edifices, sculptures and paintings but also provides, through references to historical and political developments in Germany, the right frame for her artistic offerings. The diverse aspects of German

art in different provinces are explained without bias and equal attention is given to all periods and styles up to the XIXth century. A short survey of German museum and their development is added and will no doubt be of much interest to all who seek information along that line.

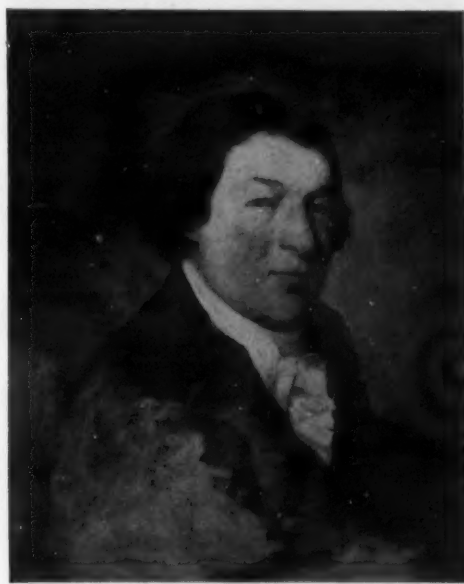
The artistic production of other German towns is not without bearing on the cultural life of the metropolis, says the introduction to the catalogue of an exhibition of contemporary Hamburg art at the Neumann-Nierendorff Gallery. No doubt this is true, for cultural interchange is indeed facilitated in these days of improved transportation facilities.

However, Hamburg's social and cultural conditions differ essentially from those in other German towns because her history and geographical position have given her a marked influence on important centers. She is not a parvenu city like Berlin. More tradition, more solidity, is on her side but consequently less activity and less impetus. The works in the present exhibition show the result of these conditions. The general impression is one of remarkable ability, of earnest endeavor. These Hamburg artists have tackled the problems of contemporary art with sincerity and in many cases with success. Preciseness and structural qualities are often above the ordinary and colors and forms are well chosen and balanced. Yet there is nothing that fires one's imagination, nothing the least revolutionary or unexpected. The strongest individuality in the group is Anita Ree, in whose paintings the broad but exact handling of surfaces

has a marked appeal. Eduard Hopf will perhaps one day speak a language of his own, and there is sureness and dash in the brush strokes of Heinrich Stegemann.

The society Berliner Kunstler has profited by the rivalry between the Wertheim Department Stores and the Berlin branch of a Paris clothing establishment, the Galerie Lafayette, and has obtained from the former concern the comparatively high sum of three million marks for its former ground and building on Bellevuestrasse. This property adjoins the extensive building now being erected by the Paris firm, and its acquisition by the Wertheim stores prevents further extension of the Paris establishment. This fact certainly would not justify a report of the transaction in an art paper were it not for the consequences arising from it. The fact is that the sum realized by the Berliner

(Continued on page 16)



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BERLIN LETTER

(Continued from page 15)

Kunstler from this sale seems to have been directly converted by its members into enterprise and energy. For this association, formerly the stronghold of conservatism and mediocrity, has definitely decided to change its entire policy in the future.

For the next few years there will be no change of location, but plans for a new building on up to date lines are in process of formation. However, the society is already arranging to raise the standard of its exhibitions by inviting young and promising artists to become members. One of the most enterprising young art dealers of Berlin, Karl Nierendorf, who for the last decade has continually advocated contemporary German art, has been chosen to bring the helm round, and to introduce the necessary "steam" into the engine, the working of which is at present interfered with by too many "brakes," to follow the terminology of Mr. St. Gaudens. It is indeed gratifying that this financial development has roused the society's ambitions so that its efforts are directed towards securing a closer contact with the artistic forces of the epoch. All those in this city who are interested in the promotion of contemporary art will applaud this policy, and will give it the help it deserves.

The opening of the "Allgemeine Unabhängige Ausstellung" (General Independent Exhibition) in the icy halls of the "Glaspalast," cannot be hailed with such unrestrained praise. This newly organized undertaking outdoes even the "no jury" exhibitions by elim-

inating even the committee charged with the hanging and setting up of the objects, because such a committee groups and arranges the works of art with a view to their inherent affinity. This has been considered to be a kind of "jury," and therefore human activity has been replaced by a mechanical process—the drawing of places by lot. Everybody has a right to an equally large wall space of 2-3m, located according to the lot drawn. Every contributor can display as many or few paintings on this space as he likes, and is free to arrange it according to his taste. A queer salmagundi of impressions results. Mere daubings are placed side by side with acceptable works, and the onlooker's receptive powers are somewhat strained. After observing this exhibition, one becomes convinced that a certain frame of mind, a certain homogeneity of surroundings is, if not a condition *sine qua non*, at least a valuable aid to the proper enjoyment of pictures. However, the most important fact revealed by this exhibition is that the long sought for and neglected genius is not among the exhibitors. We are forced to proceed further in our search for this chosen of the gods. In this connection one is moved to inquire whether institutions already existing do not provide sufficient opportunities whereby young and unknown hopefuls may attain to name and fame, or whether we do need still more undertakings organized along these lines. I believe that, at least in Berlin, it would be difficult for a really gifted artist in any field to remain totally unacknowledged, hidden and deserted. We are so keen to seek out the Messiah, and to hail his appearance. The truth of this assertion is proved by the fact that the appealing exhibits in this show are by well known artists, while the others are mediocre and worse than mediocre.

LONDON LETTER

The Election of Augustus John
Sir Frank Dicksee's Will
Berengaria Exhibition
The £100,000 Rembrandt
Max Beerbohm Shows "Ghosts"
Pottery at Colnaghi Galleries

By LOUISE GORDON-STABLES

The election of Augustus John to full academic honors comes just seven years after his adoption as an Academy Associate. This sensational happening in 1921 was not followed up by any very astounding events within the sacred precincts of Burlington House, for the pictures which he contributed to the Spring Shows did not occasion any great controversy. Indeed I think that of the two revolutionaries, Richard Sickert must have inflicted far greater tribulation on the hanging committee. Nevertheless, this bestowal of the full rank of Academician caused some little surprise in circles which were of the opinion that a committee whose utterances had at times been so distinctly reactionary would hardly go so far as that. Meanwhile it is stated that the New Year is to open with a show at the Tooth Galleries of portraits by John of American types studied during his recent sojourns in the United States. We shall be keenly interested to see how those types have impressed him. Especially shall we be eager to see the studies made in the family of Governor Fuller of Massachusetts, whose general outlook must have been amusingly at variance with that of the Bohemian John!

Augustus must have been a thorn in the side of the late Sir Frank Dicksee, who was never able to reconcile himself to modernist tendencies to any great extent, though he must have foreseen that

it would be impossible to hold the fort for long against them. There is a clause in the will, just published, in which he expresses a desire that his executors use their discretion in withholding from sale or destroying, if advisable, any works, finished or otherwise, which they consider might be calculated to injure his professional reputation. This is an excellent protective measure, for there have from time to time been cases in which the relatives of deceased artists have flooded the market with work which has had the effect of prejudicing the entire output of the painter.

An interesting report has been published as to the results of the British Artists' Exhibition organized under the Duveen scheme on board the *Berengaria* a few weeks ago. It appears that, in spite of the prevailing rough weather, which was all against the development of the appropriate mood for aesthetic enthusiasm, the committee, with Sir Robert Witt and Sir Martin Conway at their head, have every reason to congratulate themselves on the success of their efforts. For on the two voyages and during the stay at New York, exactly one third of the works exhibited found purchasers. This is likely to cause similar experiments to be tried in connection with voyages to other continents.

There is every reason to believe that the Rembrandt self-portrait for which the firm of Colnaghi has recently paid a sum, stated to be in the neighborhood of £100,000, to the Duke of Buccleugh, will find a home in America. No definite pronouncement has yet been made, but rumor has it that negotiations are already practically completed. The work shows an amazing frankness for the

painter has not hesitated to depict himself in that state of drunken depression into which he sank when financial ruin was staring him in the face. It is a great work in its unflinching truthfulness. In view of its present worth, it is interesting to note that £70 was the price paid for it in 1740 by the Buccleugh family.

The opening of the Max Beerbohm exhibition of "Ghosts" at the Leicester Galleries was the social and artistic event that such an occasion always proves to be, and it is to be feared that the delightfully decorative and imaginative work of Paul Mak, the Russian artist who works in the Persian manner, suffered a somewhat unwarranted eclipse in an adjoining room. For Max has ever had the faculty of making his spectators feel that they are participating in some delightful family joke. His subtle manner of approaching a caricature implies a similar humor and appreciation of humor in the onlooker, as well as an equally intimate acquaintance with the persons caricatured. A few recent caricatures are included with the late XIXth century examples, and show that Max's art has gained rather than declined in solidity. A portrait of "Count Berchtold, a Survivor of the Great War," is really a great piece of political criticism.

Among several good exhibitions of pottery, that at the Colnaghi Galleries stands out as of especial interest. Several potters participate in the show, which embraces both works of traditional character and those of more original tendencies. Miss Parnell steadily becomes more dexterous with her dainty figures and tiny flower groups, while on the other hand there are exhibitors who are all for eliminating detail and pursuing simple forms and a minimum of decoration. It is useful to see under one roof a representative interpretation of the forces now at work among our various leading potters.

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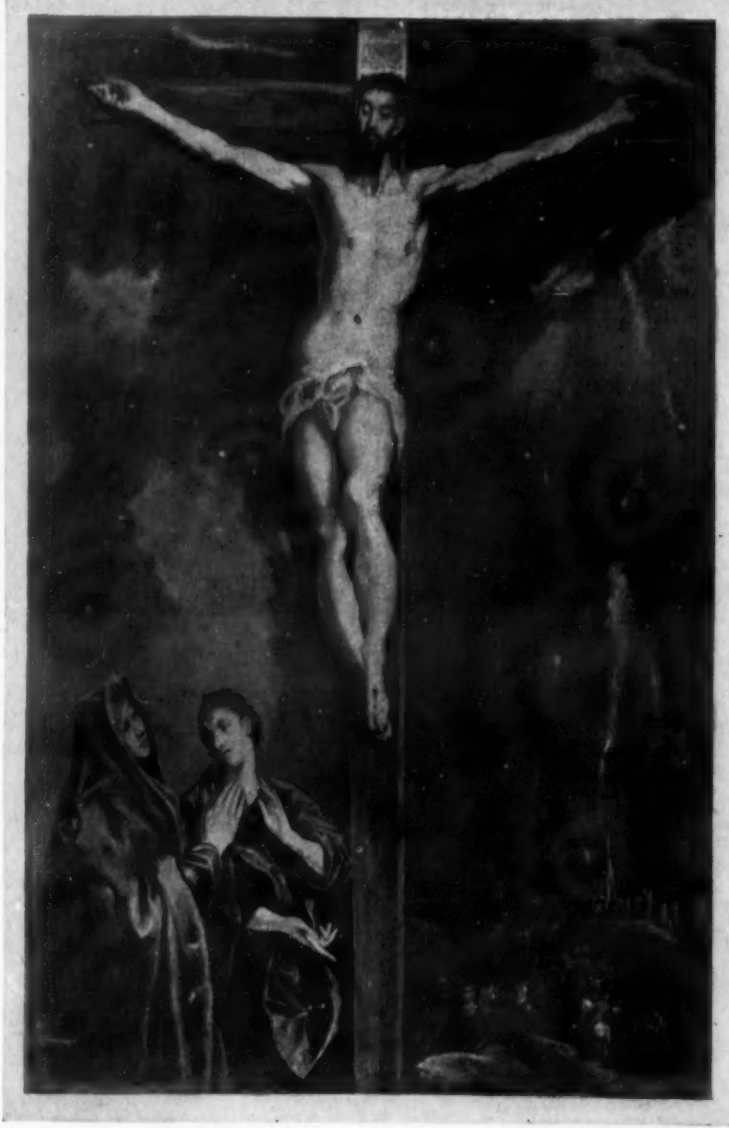
Henner's "Nymph with Auburn Hair," the entire boiserie of a music room from the Vanderbilt mansion, and the interiors of the famous XVth century oak rooms from the Abbaye de Marsaie, are among the items which make up the long list of impressive high spots of the collection of Harry Glemby of 22 East 67th Street, New York, which will be placed on view by the American Art Association, Madison Avenue, 56th to 57th Streets, New York, on December 29th.

The collection comprising the decorations and contents of Mr. Glemby's beautiful Gothic mansion will be dispersed at the American Art Galleries on January 3rd, 4th and 5th. While the entire interior was built around the XVth century oak rooms—hall, library and dining room—the salons, dressing rooms and bedrooms were in the style of Louis XV. Their contents will also be included in the exhibition and sale.

Among the early pieces are carvings, including a beautiful Gothic alabaster Virgin; a XVth century plane-tree statuette of St. Florian, patron saint of Austria; two important sculptured stone groups of the schools of Normandy and Picardy, from Demotte, of the end of the XVth century; a Baroque statuette in walnut of a bishop, and a niche of the French flamboyant period, from Marsaie. Tables, chests, chairs covered in fine Genoese velvets and Renaissance embroideries and a set of six stalls from the Cathedral of Valladolid, are of a corresponding period.

The furniture from the house also includes a number of satinwood pieces in the Sheraton taste, and a small group of fine XVIIIth century French furniture, among which are a Louis XV day-bed in purple velvet, a delicately carved canne chaise-longue and a rare Italianesque window-seat, from Decour of Paris; a Louis XVI gilded sofa and oval-back chairs, a tulipwood writing-desk, an important pair of needlepoint fauteuils of the Regence period, from eHenry Symons, and several beautifully carved consoles, of which the finest is a table in oak of the time of the fifteenth Louis, with enrichment of flowers and birds.

A large collection of Chinese carvings in jade, lapis lazuli, carnelian, rock crys-



"CRUCIFIXION" By EL GRECO
No. 76 of the recent De Bayo sale at the American Art Association.
It was purchased by Boehler and Steinmeyer for \$23,000

tal and agate comprise statuettes, writer's bowls, plates, wine cups, two important white jade teapots of the Ch'ien-lung period, a number of rich jade incense-burners, and several superbly mounted lamps in jade and rock crystal.

Notable among the tapestries are two Flemish verdure of the early XVIIIth century; three exquisite Aubusson panels of the Louis XVI period, depicting rustic pastoral scenes, and a superb Brussels tapestry, "The Victories of Charlemagne," from the atelier of Jan Raes and

dating from the second quarter of the XVIIth century. Renaissance embroideries, dalmatics, copes and chasubles, and a large variety of XVIIIth century brocades; and rare armorial floor carpets, of the Savonnerie type, which were executed to the special order of Mr. Glemby, are among the important items.

Among the paintings are examples of the work of J. L. Gerome; Henner, including the important "Nymph with Auburn Hair"; Maroccio; Verboeckhoven; landscapes by Walter Griffin; a

pair of beautiful canvases by Poeleberg and genre paintings by Lefebvre, Benjamin Constant Boldini and Domingo.

The rest of the collection is composed of house appointments of high quality, including linens, fine china, glassware (with an assemblage of Venetian vases principally from the Converse collection), miniatures, enamels, and other art objects.

ITALIAN ART
Exhibition, January 12
Sale, January 17, 18, 19

First information regarding one of the most notable sales of the season at the galleries of the American Art Association

is just available. This will be a sale of Italian art, chiefly of the Renaissance period, a collection made up of the cream of several collections, which it has taken several years to form.

Professor Luigi Grassi, newly created National Chief of the Italian Antiquarians, and renowned art expert of Renaissance and Greco-Roman periods, who arrived in New York, from Italy, on December 14th, has come to America to act in an advisory capacity to the American Art Association, with particular reference to this sale of Italian art. Every article in the sale will be sold under an absolute guarantee to be exactly as represented.

The collection includes sculptures, Ital-
(Continued on page 18)

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COMING AUCTIONS

(Continued from page 17)

ian Renaissance and a few Greco-Roman pieces; paintings, textiles, furniture, bronzes and other art objects, some from the collection of the Marchese Farinola in Florence. Polychrome wood carvings, primitive paintings, a XVth century Doge's sword of silver, enameled, a statue of Apollo, IVth century B.C., found near Syracuse, Tiepolo's superb "Portrait of a Rabbi," a Madonna and Child by Pisano, and two paintings by Tintoretto, are among the many high points of the collection which will be put on exhibition January 12th, and sold January 17th, 18th and 19th.

BOSTON

Original drawings by masters of many countries and times are now on view in two galleries of the Fogg Art Museum of Harvard University. The smaller gallery contains drawings seen for the first time in this country, which were recently acquired as a permanent loan by the museum. The sketches are by Delacroix, Courbet, Ludwig Richter, Houdon, Tiepolo, Luini, Muirhead Bone, George Bellows and others. Here are four small drawings apparently torn from a sketchbook belonging to Jean Honoré Fragonard, and proving that in his youth this artist copied in pencil from the works of Michelangelo and Da Vinci. A colored sketch is by Delacroix, and next to it a lithographic self portrait by Courbet shows the almost brutal contrasts of black and white characteristic of that artist. Next comes, as a contrast, the head of a woman by a contemporary Mexican artist, Diego Rivera, which is carefully finished and worked in light planes resembling a wash drawing.

Tiepolo is represented by a drawing of a corpulent old man, done in broad sepia washes. A sketch in black and white by Houdon is interesting in that it shows the first efforts of the artist to fix an idea for a large religious or allegorical composition. On another wall, a crayon drawing by George Bellows, shows direct and clear cut draughtsmanship in a study for the portrait of his daughter Anne. A sketch by Ingres, also evidently a preliminary for a painting, is divided off in squares to aid in scaling it on a large canvas.

A pencil drawing of a woman by Degas shows that artist capable of careful draughtsmanship and is reminiscent of Ingres. Among the other drawings are included a hasty pencil and watercolor sketch by Muirhead Bone, done in Spain, a drawing of the head of a XVth century girl by Bernardino Luini and two humorous pen and ink sketches for *Punch* by Charles Samuel Keene.

In the larger gallery are hung many original sketches from the permanent collection in the possession of the museum. They include works of Renoir, Manet, Daumier, Corot, Millet, Clouet, Van Dyck, Durer, Greuze, Tintoretto, Mantegna, Claude Lorrain, Boucher, Watteau, Rubens, Constable, Nicolas Poussin, Fra Bartolommeo, Rodin, Jacques, Picasso, and many others. There is even a drawing on linen from the time of the Egyptian dynasty.

Eight new prints of the sea and ships by George C. Wales were on view at Goodspeed's Print Shop until December 3rd.

The first exhibition of the Boston Community Art Group at "The Barn" in Joy Street opened recently. This gallery does not follow any formal jury system. A small group picks out the most available material from the works submitted, and no painter is allowed more representation than another. Among the artists represented are: Hildegard Woodward, Herbert Patrick, Maurice Newman, Emile Trisovsky, Carl Cutler, Charles Dennis, Baska Baef, Minna Margolis and G. Thomas.

A small but interesting group of colored prints by Simon recently occupied the walls of the Print Shop in Newbury Street.

Simon, who is a native of Prague but a Parisian by adoption, works in a manner at once suggestive of both old color lithography and aquatint. His colors are subdued and yet brilliant, and his

subjects are for the most part famous street scenes in Paris and London.

The Simon prints were followed sometime in early December by a group of old colored lithographs by T. Shotter Boys.

The West End Art Gallery in Leverett Street featured until December 1st an exhibition of twenty-four paintings by David Burliuk. It was the first showing of the work of the Russian-American artist in Boston.

Many of his canvases now on display are done in the ultra-modernistic style. For the most part they are of local subjects and their titles include: "Evening in Gloucester Harbor," "Rock Port," "Old New England," "Wharf on Rocky Neck in Gloucester" and "Old Fisherman." A few canvases are of Russia.

An exhibition of twenty-eight dry-points by Cadwallader Washburn, the initial work of that artist to be shown in this city, now hangs on the walls of the Sally Fowler Shop in Charles Street. The prints belong to Mr. Washburn's Riviera Series, executed during the summer of 1928.

Watercolors by Denby T. Hird, etchings by Anthony Thieme, miscellaneous paintings by American artists and Italian canvases of XVth, XVIth and XVIIth centuries, made up the varied exhibitions on the walls of the Myles Standish Galleries, Kenmore Station. They continued hanging until December 1st.

The group of principal current interest was that of fifteen watercolors by Denby

T. Hird. They are studies of China—Hong Kong, Shanghai and the Yangtze River.

Original old English sporting prints and paintings were recently on exhibition at the Casson Galleries.

Sketches and maps of Boston are at the gallery of the 20th Century Club, Joy Street, examples from a private collection of both picturesque and antiquarian interest. It includes several originals of the admirable drawings of Boston made by Louis Ruyl before, like so many clever artists of hereabout, he was starved out and went to New York.

More than 1,800 persons visited the new wing of the decorative arts of Europe and America of the Boston Museum of Fine Arts at its public opening last Thursday, an unusually large number of week-day visitors. From the opening to the closing hour the new galleries and period rooms were crowded and, moreover, the crowd spread out to other galleries of the main building, thus indicating a renewed interest in the treasure house as a whole, an appreciation gratifying to the authorities whose desire it is that Boston and the vicinity may get the fullest possible measure of enjoyment from her museum.

At Doll and Richards, Sears Gallagher exhibited etchings; Miss Mima Ludwig, rare Italian laces, and Frank Vining Smith, marine paintings in oils for two

weeks beginning November 26th. A group of old English sporting prints was also shown.

Morgan Dennis is exhibiting a group of his fascinating dogs—"Beans from Boston," and others, at the City Club.

Children's books of four centuries with their illustrations, including some old wood blocks from which prints were made for them, and a Bunyan Tercenary Exhibition, may be seen in the Fine Arts room of the Boston Public Library.

The Guild of Boston Artists opened an exhibition of paintings by Philip L. Hale on November 26th. The exhibition continued through December 8th.

The art of the Great West, in paintings and bronzes by leading Western artists, was shown at the Vose Galleries beginning November 26th. This included the work of Charles Marion Russell, William R. Leigh, Kathryn Leighton, whose portraits of Indians are of particular interest; Thomas Moran, J. Bond Francisco, Frank Tenney Johnson, Elliott Daingerfield and others.



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WASHINGTON

The Washington Society of Arts and Crafts is holding its annual exhibition at the Dunthorne Gallery. Among the exhibits which are in keeping with the general excellence of the show are the pottery by Leona Nicholson, silver jewelry by Feruccio Pini, hammered silver by Ralph Grimm, carved bead chains by Gertrude Hill, handbound books by Marian Lane, a batik mural design by Margaret Comegys, a wooden screen by Robert Le Fevre, embroidery by Annie T. Rice, hand weaving by Kathleen Wheeler and leather work by Mrs. W. A. Hayes.

Also at the Dunthorne Galleries is an exhibition of old English paintings. Included are a portrait of a youth in the school of Reynolds, "The Mail Coach" and "Feeding Pigs" by George Moreland, "A Portrait of a Lady" by Suster-mans and a portrait of Mrs. Turner by Sully.

Recently placed on view at the Arts Club was a group of etchings by Alfred Hutty and designs for modern furniture and interiors by Hugo Inden. Especial interest is centered in the print by Hutty called "Cat Fish Row" as it is the scene of the well-remembered play "Porgy." Hutty has etched trees in England and peasants in Brittany as well as in the United States. He has the ability of getting the essential element in trees, people or picturesque bits. It is this quality, rare in the artist, but of great importance, that makes his etchings things of rare beauty and charm.

The designs of Hugo Inden are an

interesting contribution to the modern aspect which is claiming attention today. These sketches for interiors have most of them been carried out in Germany where he worked for some time. He has designed furniture which is well adapted to the modern interior yet is not bizarre. Indeed, perhaps the outstanding quality of his work is the fact that he adapts effectively his designs to those that are already in use in the house or room. His lamps are attractive. His work as a whole is stimulating and interesting.

He has also on exhibit silhouettes which are highly amusing.

At George Washington University there were on exhibition recently watercolors, pen and ink sketches and charcoal drawings by architectural students from four universities.

The work of Pennsylvania State College was represented by watercolors of landscapes and house portraits and oils. Charcoal drawings from Spain were excellent.

From the University of Southern California were sent in architectural sketches and drawings and watercolors and from the State University of Kansas. The fourth university represented was George Washington. The exhibition was interesting and showed the work of the students in architecture is broadening out to include freehand sketches, which are frequently made in the summer's travel abroad as well as from scenes nearer home. The work was conservative, which it must necessarily be, and showed excellent drawings carefully and well done.

A new art gallery has been established

in Washington. The Lorrane Galleries from Baltimore have rented quarters at 1615 Connecticut Ave. They are under the direction of Vincent Danton and will specialize in early American and English portraits and American painters. Innes, Wyant, Turnbull and Francis Murphy are some of the painters that they will show when they are opened to the public, which will be this coming week. Paintings by Charles and Roachan Hoover are on the roster for the opening, which argue auspiciously for the success of the venture if there is anything in a name.

An exhibition of etchings by Marjorie Austen Ryerson is on exhibition at the Smithsonian during December. The etchings are mostly of children.

Margaret Yard, Rowland Lyon and Mrs. Frank Staley made a group showing of their works at the Arts Club for a fortnight recently.

At the National Gallery of Art four portraits by a distinguished French painter, M. L. Theo Dube, member, Societaire de la Societe Artistes Francais, are now on view. One is of the late Woodrow Wilson, painted from life in 1913. A second is of Senator Musemand of France. A third is a figure study of a tramp, and the fourth is of a young woman looking in a mirror and at the same time holding a little white dog on her lap.

M. Dube was a pupil of Gerome, and studied at the Ecole des Beaux Arts, in Paris. His work is essentially academic.

Frank Gardiner Hale of Boston held an exhibition of his work at Jane Bart-

BUFFALO

During December at the Albright Art Gallery, the Buffalo Fine Arts Academy shows a collection of gifts, direct purchases and other acquisitions which have been added to the permanent collection through the generosity of Col. Charles Clifton, for ten years president of the institution.

The group contains eleven pieces and ten paintings and covers a wide field of interest in the fine arts. The importance of these acquisitions may be seen by the number of groups in the permanent collection which have been weakened in order to make this alignment complete.

The range of purchases covers contemporary and early American as well as nearly Flemish and impressionistic French painting. The sculpture likewise covers important acquisitions which range from XVIIIth dynasty early Egyptian down through contemporary German, French and American schools.

The annual Thumb Box show was held recently by the Buffalo Society of Artists at the Albright Art Gallery. Although there is no outstanding work, the quality of the exhibits as a whole shows marked improvement.

let's, 1603 Connecticut Avenue, from November 28th through December 8th. Mr. Hale has done much not only by way of production of art objects, but also in promoting interest in and knowledge of fine craftsmanship throughout the country.

LEXINGTON, MASS.

A fine and vigorously executed portrait head by Frank Duveneck has been recently acquired by M. Leon Walker and is on exhibition at his Lexington Galleries, 205 Massachusetts Avenue. Together with this there will be the first public showing of an original monochrome drawing by John Singleton Copley for his first historical drawing, "Young Man Rescued from a Shark," made in 1774, at the time of his ship voyage to England when he became so impressed by the first-hand vivid relation by the victim of the tragic Brooke Watson episode. The original painting was one of his earliest productions after a return to London from Italy to join his wife and establish his studio and caused Copley's favorable recommendation to the then London Art World. It is now located at Christ's Hospital in London. Records show that a second replica of the painting was made on private commission and later still a third version (with slight embellishments and variation) that is at present a valued treasure on display at the Boston Museum of Fine Arts.

By a talented but little known early American artist, Henry Cheeves Pratt will also be exhibited a pair of charming portraits. Pratt locally for a time caused the venerable Gilbert Stuart considerable alarm on account of his usurping the Boston throne of favor and it is said sought commissions in New York primarily because of Pratt's success.

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PHILADELPHIA

An international exhibition of etchings was recently placed on view at the Print Club, to remain there until January 2nd. Nineteen countries are represented with a total of 254 prints.

As the Print Club will hold an all-American exhibition of etchings next May, there are here only fifteen entries by artists of this country, all of whom were invited to show. Those represented are among our best in the conservative and modern fields.

From England have come prints by Elizabeth Fyfe, Job Nixon, E. J. Sullivan, Ethel Gabain, John Copley, Joseph Gray, Charles W. Cain, Martin Hardie, Augustus John, Edmund Blampied, Francis Dodd, Clifford Webb, Gordon Warlow and Fred Whiting.

France is next on the list, numerically speaking, and is represented by examples of the work of the following artists: Pissarro, Picasso, Derain, Besnard, Legrand, Marie Laurencin, Verge Ser-ratt, Beaufre, Mily Possoz, Myr and Maillol.

Much less extensive is the collection of etchings from Germany, which includes the work of Pechstein, Hoetger, Westpfal and Renee Sintenis. Interesting work is contributed by the Dutch artists in spite of the small size of the collection. Toorop, Dupont, Poortenaar, Witsen and Bauer are the exhibiting artists in this group.

Czechoslovakia contributes the work of Livia Kadar, Berthe Morisot, Simon and Brenner, and Norway shows prints by Olaf Lange, Christensen, Willums. Scotland is well represented by D. Y. Cameron, James McBey, Douglas Mac-Leod and several others. Other countries represented in this exhibition are Sweden, Spain, Greece, Russia, India, Belgium, Italy, Austria, Poland and Ireland.

CLEVELAND

The extent to which a small group of enthusiasts has aroused interest in prints as a collector's hobby and as a vital form of art is evidenced by an exhibition that is being held at the Cleveland Museum of Art during the month of December.

Nearly 200 prints and drawings constitute this show, which embraces the choicest examples in the private collections belonging to members of the Print Club of Cleveland. They range from the works of Durer, Rembrandt, Schongauer, and others of the old masters down to the moderns. Of these the range extends from Picasso and Segonzac to McBey and Benson. Whistler and Meryon fraternize with Degas and George Bellows. In fact, it is a show as varied in character as might be expected from a club of some two hundred members, each following his own individual bent.

The Print Club, which was originally formed to foster a knowledge and appreciation of prints, has been largely responsible for building up this department of the Cleveland Museum of Art's collection, and at this time a small group of prints is shown that has just been presented by it to the museum.

While this exhibition is of a quality such as any museum might maintain, its greatest interest is in the fact that, with the exception of the small group of recent museum accessions, it has been chosen entirely from private collections, each member of the club having had the privilege of contributing three items.

Etchings by Mme. Livia Kadar, Hungarian, were on exhibition at the Korner & Wood Galleries beginning November 26th, and continuing through December 8th. The etchings are very unusual in thought and treatment, and have much

clarity of expression. "Quietude," "Nativity," "Legend" and "June" are some of the titles.

Although Mme. Kadar's work has been well known in America, the first comprehensive exhibition of it has just appeared at the Kennedy Galleries, New York. The exhibition at Korner & Wood's is its second showing in America.

The first of the Potter-Bentley Galleries featured an exhibition of prints by contemporary etchers, sent by Frost & Reed, Ltd., London. Muirhead Bone, G. L. Brockhurst, D. Y. Cameron and James McBey were among the etchers represented, and a particularly fine group by F. L. Griggs was shown.

Etchings by Luigi Kasimir were recently featured at the Guenther Galleries.

PROVIDENCE

A welcome episode in the regular schedule of exhibitions at the Providence Art Club was the first "one-man" show by Arthur E. Sims, of landscapes and seascapes depicting chiefly the environs of Providence with a few compositions done at Grand Manan some years ago. They show a nice feeling for color and light; for the most telling viewpoint; for the play of cloud shadows, and for the unusual in sky effects, in the painting of which he has won wide fame. His "Morning, Grand Harbor, Grand Manan," is suffused with a soft haze, as is "Foggy Morning, Grand Manan," the boats seen as through a mist, a soft hazy blue sky seen above.

Other noteworthy compositions on view were "The Head of the Cove"; a "Summer Day Near Marion," with its level blue sea and low horizon line; "Warwick Downs" with its rolling green uplands and play of cloud shadows;

"Along the Docks," with its blue sea and sky; "Summer Clouds," floating above low meadows; "Thunder Clouds," sinister and threatening; "On the Rockaway River, N. J.," the clouds reflected in placid waters; "In Pawtuxet Cove," enveloped in soft haze; a "Summer Landscape"; views of Grand Manan, of "Westport River," of roads, woods and rivers and a group of small watercolors on the staircase wall.

The exhibition closed on December 2nd.

ROCHESTER, N. Y.

An exhibition of the work of contemporary Canadian painters was recently placed on view at the Memorial Art Gallery. Seven artists were represented, Arthur Lismer, J. E. H. MacDonald, A. Y. Jackson, Lawren Harris, A. J. Casson, Frank Carmichael and F. H. Varley. The group is really one of amateurs who seek an adequate technique with which to express the strong impressions made on them by the Canadian wilderness.

More than thirty recent paintings by Emil Holzhauser were recently placed on view at the Women's City Club on Chestnut Street. These works were selected by the art committee of the Women's City Art Club, which is sponsoring the exhibit, with the assistance of Miss Gertrude Herdle, director of the Memorial Art Gallery.

Subjects chosen for the exhibit include landscapes painted during the present year in Monhegan Island, Maine; Long Island, and Westchester County, New York. Fishing life on the island, and scenes of the rocky coast predominate in the Maine pictures. Several subjects painted in New York City are included, among them the famous sky line of the

DETROIT

At the Detroit Institute of Arts an architectural exhibit is now on view.

The Ainslie Galleries of New York, Philadelphia and Los Angeles opened in Detroit on December 15th in three galleries in the Fisher Building.

For their opening exhibition they show old masters, American paintings, flower paintings by Gustav Wiegand and the astounding Clivette.

The old masters and the American paintings lend solid respectability to the venture. The flower paintings will be eagerly sought by people who appreciate beauty—but the bringing of Clivette is a master stroke of showmanship.

For Detroit has never seen the strange, impelling, tempestuous figure who, when nearly eighty years old, took New York by storm and later made even Paris gasp.

John Alexander Marshall had his first one-man show at the John Hanna Galleries recently.

Together with typical Paris street scenes, little shops on the left bank, a Sunday morning market, an old court yard just off the Boulevard Raspail, an ancient corner in the town of Chartres, and similar studies, he shows a number of engaging English scenes and several especially interesting plates made from studies near at home.

city, as seen from the Brooklyn side of the East River, the Brooklyn Bridge, and one or two more intimate glimpses of the city.

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EXHIBITIONS IN NEW YORK

Ackermann Galleries, 50 East 57th St.—Old English sporting paintings through December.

Thomas Agnew & Sons, 125 East 57th St.—Exhibition of pictures and drawings by old masters.

Ainslie Galleries, 677 Fifth Ave.—Paintings by Florence Christensen, to December 29th. Paintings by Joseph Margulies, to December 31st.

American Academy of Arts and Letters, 633 West 155th St.—Exhibition of the works of Edwin Austin Abbey, until March 31st, 1929.

American Designers Gallery, 145 West 57th St.—Exhibition of contemporary decorative art, through December.

Anderson Galleries, 489 Park Ave.—Portraits and "The King's Offering" by Frank O. Salisbury; wild animals, birds and landscapes by Major A. Radcliffe Dugmore; paintings of toys for children's rooms by Henry R. Beekman; pastel portraits by Muranyi; original drawings for Macbeth by Gordon Craig; dog portraits by Matilda Brown, to December 22nd.

Arden Gallery, 460 Park Ave.—Exhibition of toys and early juveniles, to December 24th. Regional costumes of France, a prologue to the Beaux Arts ball, December 26th to January 5th.

The Art Center, 65 East 56th St.—American book illustrations under the auspices of the American Institute of Graphic Arts, Mexican arts, ceramics by Yally Wieseltier and pottery by Leon Volkmar.

Arts Council Gallery, The Barbizon, 140 East 63rd St.—Creative compositions by girls and boys from ten to sixteen, through December.

Ann Audigier Galleries, 51 East 60th St.—Modern paintings including stage designs and stage models by B. Afroyim, to January 1st.

Babcock Galleries, 5 East 57th St.—Pastel drawings by Robert Brachman, to December 29th.

Balzac Galleries, 40 East 57th St.—Exhibition of paintings by old masters.

Belmont Galleries, 137 East 57th St.—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729.—Paintings by old masters.

Bonaventure Galleries, 536 Madison Avenue.—Autographs, portraits and views of historical interest.

Paul Bottenwieser, 489 Park Ave.—Paintings by old masters.

Bourgeois Galleries, 693 Fifth Ave.—Fine paintings.

Bower Galleries, 116 East 56th St.—Paintings of the XVIIIth, XVIIIth and XVIIIth century English school.

Brooklyn Museum, Eastern Parkway, Brooklyn.—Paintings and sculpture by the New Society of Artists, and paintings by modern Bavarian Artists, through December. 13th Annual Exhibition of the Brooklyn Society of Etchers, and Japanese batiks works lent by Paul E. Vernon, to December 31st.

Brummer Gallery, 27 East 57th St.—Works of art.

Buchanan Galleries, 556 Madison Ave.—Oil paintings by Robert Hamilton and Jacques La Grange. Sculpture by Alexandre Zeitlin, to December 29th.

Butler Galleries, 116 East 57th St.—Etchings by Blampied, Brouet, Hankey, Walcott, Soper and other contemporary etchers, through December.

Daniel Gallery, 600 Madison Ave.—New lithographs by Kuniyoshi, through December.

De Hauke Galleries, 3 East 51st St.—Exhibition of drawings and watercolors by XIXth century and contemporary French artists, to January 5th.

Down Town Gallery, 113 West 13th Street.—Exhibition of the Society of American Print Makers of etchings, lithographs, and woodcuts by thirty-six contemporary American artists, to December 31st.

A. S. Drey, 680 Fifth Ave.—Exhibition of Flemish primitives from the Sigmaringen collection.

Dudensing Galleries, 5 East 57th St.—Exhibition of the work of our group of painters, to January 7th.

Durand-Ruel Galleries, 12 East 57th Street.—Paintings by Pissarro and Sisley, through December.

Ehrlich Galleries, 36 East 57th St.—Paintings of the Madonna, to December 29th.

Ferargil Galleries, 37 East 57th St.—Landscapes by J. Mortimer Fox, to December 22nd. Sculpture by Wheeler Williams, to December 24th. Portraits by Leo Melviner, glass prints by J. Mac Gillivray and paintings by Luigi Lucioni, December 24th to January 12th.

G. R. D. Studio, 58 West 55th St.—Recent paintings by Thomas H. Donnelly and George A. Picken, to December 29th.

Gainsborough Galleries, 222 Central Park South.—Portraits and paintings by Elie Cristol-Lovenau, to December 22nd. Exhibition of old and contemporary masters.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Gallery, 145 West 57th St.—Paintings and watercolors by E. Lucile Howard and pastels by Johann Bertelson, through December.

Rene Gimpel, Hotel Ambassador, 51st St. and Park Ave.—Exhibition of drawings by Fragonard, through December.

Grand Central Art Galleries, 6th floor, Grand Central Terminal.—Paintings by Dean Cornwall, to December 22nd. Recent work by Malvina Hoffman, to January 5th.

Guarino Galleries, 600 Madison Ave.—Paintings by Rubin, through December 24th.

Helen Hackett Galleries, 9 East 57th Street.—Christmas exhibition of miscellaneous paintings.

Harlow, McDonald & Co., 667 Fifth Avenue.—Etchings by McEly, watercolors by Knap and watercolors of hunting subjects by Simpson, to December 31st.

P. Jackson Higgs, 11 East 54th St.—Works of art.

Holt Gallery, 630 Lexington Ave.—Exhibition of small paintings and over-mantels by contemporary American painters, to December 31st.

Intimate Gallery, 489 Park Ave.—Exhibition of fifty new paintings by John Marin, until December 31st.

Edouard Jonas Art Galleries, 9 East 56th St.—Paintings by Iwan Choulisse, to December 24th.

Kennedy Galleries, 785 Fifth Ave.—Etchings, engravings and color prints.

Keppel Galleries, 16 East 57th St.—Color prints of the XVIIIth and early XIXth centuries, through December.

Thomas Kerr, 510 Madison Ave.—Antiques.

Kew Gallery, 634 Lexington Ave.—Exhibition of English contemporary prints of all subjects, through December.

Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.—Christmas showing of etchings and engravings by old and modern masters.

Kleinberger Galleries, 12 East 54th St.—Exhibition of old masters, through December.

Knoedler Galleries, 14 East 57th St.—Sixty masterpieces of engraving and etching; silver point drawings and sculpture by John Storrs, to December 31st. Watercolors by Mrs. A. Stewart Walker, December 29th through January 12th.

Kraushaar Galleries, 680 Fifth Ave.—Modern paintings, etchings and bronzes, through December.

John Levy Galleries, 559 Fifth Ave.—Old masters.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Avenue.—Old masters and art objects.

Little Gallery, 29 West 56th St.—Handwrought jewelry, to December 31st.

Macbeth Gallery, 15 East 57th St.—Portrait heads by Nancy Dyer and watercolors by H. A. Dyer, to December 24th.

Masters' Art Gallery, Inc., 28 West 57th St.—Old master paintings.

Metropolitan Galleries, 578 Madison Avenue.—American, English and Dutch paintings.

Metropolitan Museum, 82nd St. and Fifth Ave.—Japanese prints, Japanese ceremonial robes and works of Goya, through December.

Milch Galleries, 108 West 57th St.—Early and recent works by Child Hassam and still life paintings by Ruth Payne Burgess, to December 24th. Memorial exhibition of paintings, landscapes and figures by Helen McCarthy, December 24th to January 12th.

Montross Gallery, 26 East 56th St.—Paintings, etchings and lithographs by Harold Weston, to December 29th.

Morton Galleries, 49 West 57th St.—Watercolors by Edith Haworth and drawings by Harry Carlson, through December.

Museum of French Art, 22 East 60th St.—A loan exhibition of French manuscripts, to December 24th.

National Association of Women Painters and Sculptors, 17 East 62nd St.—Black and whites, to January 5th.

J. B. Neumann, New Art Circle, 35 West 57th St.—Paintings by Moses Soyer, to December 29th.

New York Public Library, 476 Fifth Ave.—Room 321, one hundred notable American engravings, 1683-1850; Room 316, engravings after portraits by Gilbert Stuart and lithographs by R. P. Bonington; corridor, third floor, early views of American cities.

Newhouse Galleries, 11 East 57th St.—Oil paintings by H. Devitt Welsh, to December 31st.

Arthur U. Newton, 665 Fifth Ave.—Paintings by XVIIIth century English masters.

Opportunity Gallery, The Art Center, 65 East 56th St.—Paintings selected by Peggy Bacon, to January 12th.

Frank Partridge, 6 West 56th St.—Exhibition of old English furniture, Chinese porcelains and paneled rooms.

Portrait Painters Gallery, 570 Fifth Avenue.—Group of portraits by twenty American artists.

Ralston Galleries, 730 Fifth Ave.—Paintings by old masters.

The Potters' Shop, Inc., 755 Madison Ave.—New pottery of Charles F. Binns and etchings by Albert W. Heckman, to December 25th.

Rehn Galleries, 691 Fifth Ave.—Paintings and watercolors by Robert Hallowell, to December 29th.

Reinhardt Galleries, 730 Fifth Ave.—Old and modern masters.

Schwartz Galleries, 517 Madison Ave.—Sporting and marine paintings by various artists, through December.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Jacques Seligmann Galleries, 3 East 51st St.—Paintings by French masters.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street.—Works of Art.

Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.

Marie Sterner Galleries, 9 East 57th St.—Paintings by French masters.

Valentine Gallery of Modern Art, 43 East 57th St.—Paintings by Peter Arno, to December 31st.

Van Diemen Galleries, 21 East 57th St.—Paintings by old masters.

Vernay Galleries, 19 East 54th St.—Wetherfield collection of clocks, oak and pine paneled rooms, mantelpieces, mirrors, wall lights, Georgian mahogany furniture.

Weston Art Galleries, 644 Madison Avenue.—Paintings.

Weyhe Gallery, 794 Lexington Ave.—Miscellaneous holiday exhibition.

Whitney Studio Galleries, 10 West 8th St.—Christmas sale of watercolors, prints, paintings and small sculptures by contemporary American artists, closing Christmas Eve. Open Sunday.

Wildenstein Galleries, 647 Fifth Ave.—C. T. Loo's exhibition of Chinese works of art, to December 31st.

Yamanaka Galleries, 680 Fifth Avenue.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Avenue.—A selected group of old masters.

MONTREAL

There is now on view in the galleries of the Art Association of Montreal a collection of pastel, watercolor and oil paintings by Faith Fyles of Ottawa, botanist and artist of the Canadian Government Experimental Farm.

Some very lovely Bermudian scenes are shown, as are also some interesting views of Mount Edith Cavell and charming bits of landscape along the Gatineau.

An exhibition of unusual interest will be held at these galleries next week when one hundred and thirty-two modern woodcuts and wood engravings by British artists will be shown. Such well known artists as G. L. Brookhurst, Gordon Craig, William Giles, Hesketh Hubbard, Sydney Lee, John and Paul Nash and Allen W. Seaby are among those exhibiting.

E. M. P.

MINNEAPOLIS

At the Minneapolis Institute of Arts the end of November there were six separate exhibitions in addition to the permanent collection, contrasted with the one small exhibition which started the history of art in Minneapolis fifty years ago. There was a national exhibition of high school art, a large collection of priceless oriental rugs, lent by James F. Ballard; a collection of pottery unearthed by the institute's expedition to the Mimbres Valley, American costumes from 1850 to 1875, the ceremonial tent of a Persian prince, and Mrs. George P. Douglas's collection of etchings by Joseph Pennell.

ST. LOUIS

The painting, "Midday in the Harbor," by Hayley Lever, has been purchased by the City Art Museum of St. Louis from the Twenty-third Annual Exhibition of American Paintings which closed at the museum on October 31st. Not being able to offer prizes, the Board of Control of the St. Louis Museum purchases each year one or more paintings from the exhibition, should it consider any of the entries suitable for this distinction. In this way the museum is building up a representative display of American paintings, the greater portion of its collection having been acquired from year to year from the annual exhibition.

The canvas entitled "Covering the River des Peres," by Tom P. Barnett, was awarded the \$350 prize for the best industrial painting at the Artists' Guild's sixteenth annual exhibition.

DENVER

The thirty-fourth annual exhibition of the work of local artists was opened recently in connection with the reception to delegates of the regional conference of the American Federation of Arts.

Honorable mentions have been awarded as follows:

Oil Paintings—C. R. Bunnell, Augustine Korda, J. Ward Lockwood, Gwendolyn Meux, Gladys Milligan, Archie Music, Anne Gregory Ritter, F. Drexel Smith, Elisabeth Spalding.

Watercolors—Jozef Bakos, Wladyslaw Mruk, Muriel V. Sibell, Frances Hoar Trucksess.

Prints—Charles F. Ramus.

Decorations—Audrey Gross Bustanoby.

Sculpture—Frances Kent Lamont, Arnold Ronnebeck, Allison Tyler.

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CINCINNATI

On November 26th, the Woman's Art Club and the Crafters' Company opened a combined exhibition at East Fourth Street. Exhibits by members of the Woman's Art Club included two pictures by the president, Miss Effie Trader, one of a street in Cintra, Portugal, and the other of the Cork Monastery. A group of watercolors by Agnes Prizer Fay showed good progress, and a landscape by Elizabeth Heil Alke entitled "Ten Mile Brook" is of interest.

Other exhibiting members of the Woman's Art Club are Frances Wiley Faig, Dixie Selden, Annie G. Sykes, Caroline Lehmer, Ida H. Holloway, Bessie Hoover Wessel, Blanche Waite, Ruby

Kemper, Ludy Radke, Clara Langsdorf, Caroline Bradley, Henrietta Wilson, Louise Barker, Kate Reno Miller, Wilhelmina Sloan, Helen Howell, Marcia Berger, Margaret Tinne, Flors Strasser, Mrs. John Weis, Frances Farran Dodge, Cherry Greve, Florence Murdock, Helen Koch and Lillian Fry Fisher.

The second annual Ohio Print Makers' exhibition, under the auspices of the Dayton Society of Etchers, is on view at

the Cincinnati Art Museum. Included are "Rue de Orbec, Lisieux" by Paul Ashbrook, "The Towers of Braganza" and "The River Wall of Oporto" by Orville H. Peet, "Roadside in Spain" by H. S. Keller, "Lake Erie Tug," "The Flats," and "The Apple Tree" by Frank Wilcox.

Other artists whose work is on view are Stanley Brown, E. T. Hurley, J. F. Smalley, H. L. Gadbury, Daniel Blau, Benjamin Miller, and Byron Wenger.

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Artists' Professional League Seeks Duty on Foreign Contemporary Art

Some thirty-five years ago a representative number of artists, foregathered in Washington for the express purpose of having the existing duty on works of art removed. It was an impressive occasion. There was an important exhibition arranged; Congressmen and Senators were invited to see it. Committees of artists conferred with congressional committees and Congress, impressed with the lofty ideals of the artists who unselfishly demanded that art should be as free as the air we breathe—who deliberately renounced the protection that the existing tariff afforded them, solemnly petitioned Congress to remove the tariff and give free entrée to all works of art. It was so ordered; idealism triumphed and the duty was removed.

Since that distant day great changes have occurred. The number of artists of note have increased from a mere score or so to thousands. Art schools have multiplied in like proportion. We no longer need to go to Europe for our education. America from a negligible position in the art world, has become inferior to none and in some fields the leader—all this in spite of and not because of free art. At present the American is working under a great handicap. He stands almost alone in a nation whose industries and professions have become prosperous through the principle of protection. This handicap has become so acute and the unfairness of the artists' position is so manifest that the American Artists Professional League wishes to ascertain the opinion of its members

on the subject. It desires to receive an answer to the question "Is it desirable to have a protective duty on works of art?"

In putting this question up to its members the league calls attention to the following facts: firstly, it seems to be clearly a question between idealism and practicality. The former needs no comment but the latter should be briefly analyzed. Because of the great difference in living conditions the European artist can and does produce his work at a far less expense than is possible for the American artist—studios, colors, canvas—all materials with which the artist deals; food, clothes, in fact all necessities are obtainable in Europe at a cost of from 100 to 1,000 per cent less than in America. The European artist-painter, for instance, will pay the equivalent of say 60 cents for a tube of cadmium whereas the American must pay \$2.40 for the same color. While art is free there is a large duty on paints. The result of this when it comes to merchandising his work is that the American art dealer says that he cannot afford to sell the work of American artists and the reason is obvious. The dealer can now purchase pictures in Europe for a small figure because of the conditions noted above, and sell them in America with a profit of from 500 to 1,000 per cent. His profit in selling the work of American artists is limited to 25 to 33-1/3 per cent. His position is clear and easily understood. He is not in business for his health.

The tariff is coming up for revision in Congress and the executive committee of the league hopes that its members will give thought to the subject and will promptly send in their answers.

ART SCHOOL AWARDS PRIZES

The New York School of Fine and Applied Art is sending next month ninety-two students to the Paris branch at 9 Place des Vosges.

The school has just awarded six full tuition scholarships for one year's study in Paris. They are as follows:

Department of Interior Architecture and Decoration; to Miss Jessica Wilson, the Elsie Cobb Wilson Scholarship and to Mr. David Walsh, the House and Carden Scholarship.

Department of Teachers' Training; to Miss Aniel Thomson, the Mary Lyttleton Wyatt Scholarship.

Department of Advertising Illustration; to Miss Rosalind Goldberg, the Mrs. Drury McMillen Scholarship.

Department of Costume Design; to Miss Molly DeWolfe Chesley, the Mrs. W. K. Vanderbilt Scholarship.

Department of Stage and Costume Design; to Miss Sylvia Haggander, the Sydney Fromkes Memorial Prize.

In deciding the scholarship the following honorable mentions were given:

Miss Nathalie S. Colby, 3rd year Interior Architecture and Decoration; Mr. Harold Schwartz, 2nd year Interior Architecture and Decoration; Miss Hazel Chandler Blohm, 3rd year Teachers' Training Department; Miss Dorothy Hall, 2nd year Teachers' Training Department; Mr. Phillip Stone, 3rd year Department of Advertising Illustration; Mr. Samuel Perlstein, 2nd year Department of Advertising Illustration; Miss Caroline L. Norris, 2nd year Department of Costume Design; Miss Helen Markatos, 3rd year Department of Costume Design.

DUDENSING TO SHOW TENIERS

A three hundred year old painting by the Dutch master, David Teniers, has been discovered, authenticated, and will be on view at the Dudensing Galleries, 5 East 57th Street, this week upon its return from experts who have been at work repairing it. The painting has been authenticated by Dr. W. R. Valentiner, director of the Detroit Institute of Arts, an international authority on old masters.

The discovery of the painting has an interesting history. It was given to Dr. G. R. Wilkes of 40 Worth Street, New York, by a patient on his death bed in whose family it had been. The patient, ill and without resources, told Dr. Wilkes that a painting he possessed would compensate him, assuring the doctor that he would never regret owning it. After the patient's death, the painting was given to Dr. Wilkes. He kept it for several years without making inquiries, but the mysterious significance given the painting by the dying patient lingered in his mind and last spring he took it to the Dudensing Galleries to have its value investigated. The Messrs. Richard and Leroy Dudensing, owners of the gallery, sent it to Dr. Valentiner, and received back his authentication of the picture as a genuine Teniers and one of the largest of the master's examples on tin. The painting shows a merry group of villagers dancing in front of a tavern, with a deeply atmospheric landscape background painted in rich greens and browns and richly glowing yellows. The painting is in excellent condition, except that the tin was slightly bruised in the corners. This has been repaired.

DOWNTOWN PRINTS HART MONOGRAPH

The Downtown Gallery, at 113 West 13th Street, announces that the monograph on "Pop" Hart, in preparation for the past summer, will be released on Monday, December 24th.

This monograph strikes a new note in American art biography. The text is by Holger Cahill, who for several years has been on the staff of the Newark Museum, and who published his first novel, "Profane Earth," last year. Mr. Cahill has not written in the usual art critic's vernacular; but in the spare, colloquial style of modern American fiction. His text, though short, gives a vivid account of "Pop" Hart's experiences in life and art—and together with the reproductions of Hart's work, presents a full length portrait of the most colorful artist and globe trotter of our time.

The typography in the "Pop" Hart book is by S. A. Jacobs, known for his work on such books as O'Neill's *Strange Interlude*, and E. E. Cummings' *Him*. The monograph has a representative selection of twenty-four full page reproductions of Hart's paintings, watercolors, drawings, etchings and lithographs.

There are two editions of this book—a popular edition, and a limited edition of 250 copies. The latter, autographed by the artist and author, has an original Hart lithograph as a frontispiece. This lithograph was made especially for the book and is available nowhere else—which makes the book a collector's item.

The "Pop" Hart book is the first of a series of monographs on American contemporary artists, to be published by the Downtown Gallery.

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